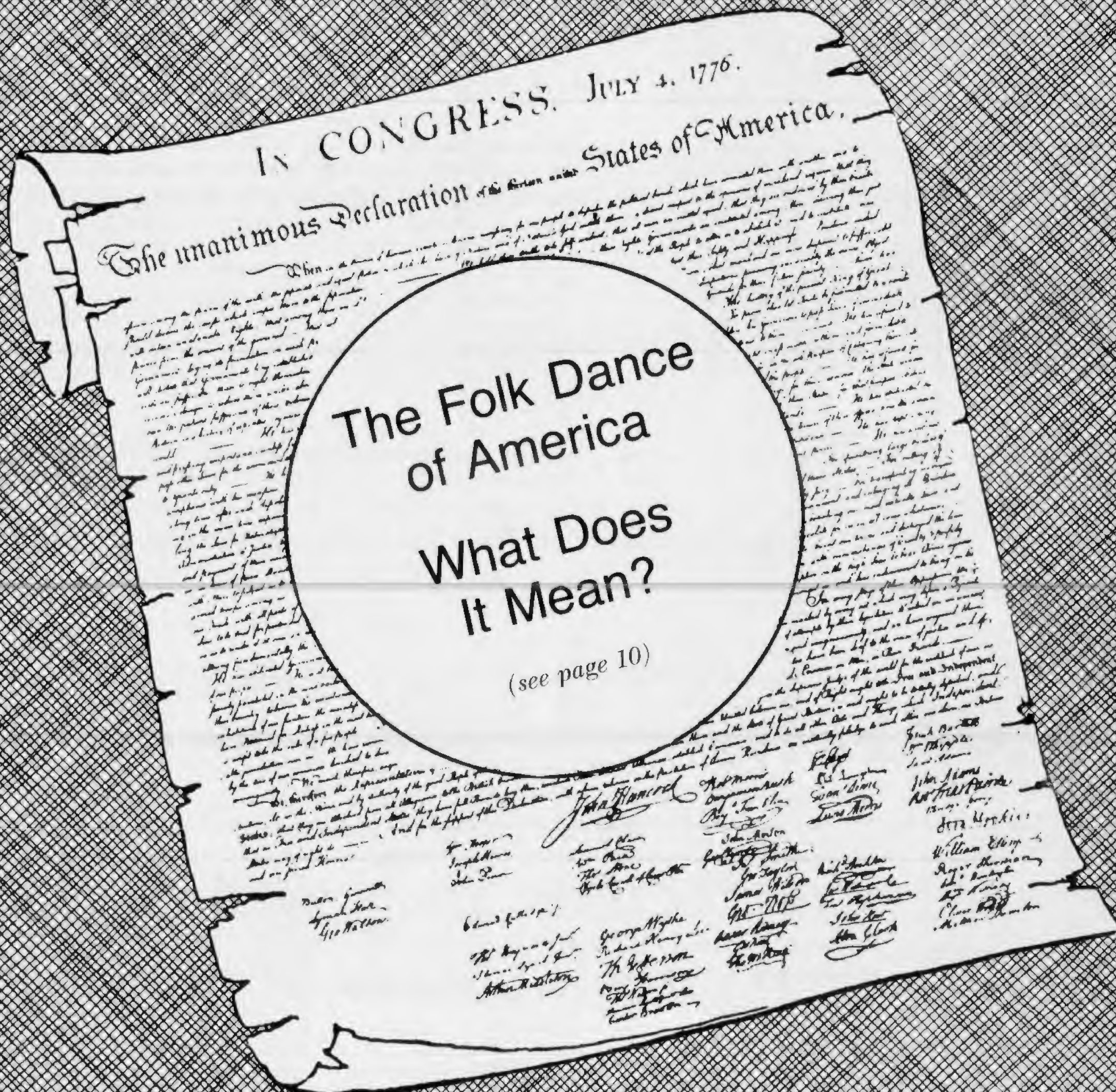


SQUARE DANCING

JULY, 1982

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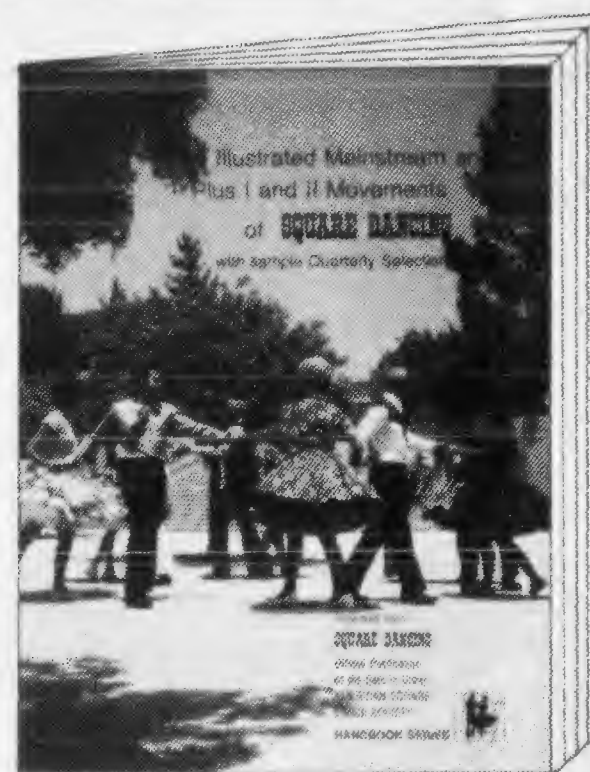
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NOTE: — The list of Plus movements has not been added to except for Ping Pong Circulate, which is included in this handbook (as a Q.S.). New definitions of these Plus Movements which will eventually be published as one list will be voted on by Callerlab in April, 1983. The current edition was published in December, 1981.

**This Handbook — 50¢ per copy
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FROM THE FLOOR

Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters are ignored.

Dear Editor:

The past year has been a special one for us. At the National Convention in Seattle we completed dancing in all 48 continental states. In addition, last year we celebrated our 50th wedding anniversary.

Earl Moore
Grants Pass, Oregon

Our congratulations on both counts! — Editor

Dear Editor:

In March, together with four couples from our club, we were invited to a party/dance hosted by the Digital Equipment Corporation Employees Activities Committee. The original plan was to have us put on a 30-minute demonstration, followed by 15 minutes of audience participation. But the applause was so great that our tip extended into one long hash

call and two singing calls, going well beyond 30 minutes. Then when we went out to get volunteers from the audience, nearly everyone wanted to get up on the dance floor. Unfortunately, we could fit in only five squares. Needless to say, these very happy people had the time of their lives and the 15 minutes stretched into an hour of dancing. It was almost as if these young people (most were under 40) were starved for our kind of dancing. I'm sure it wasn't our bright clothes or smooth dancing that got to them; it was our closeness and uninhibited affection for one another plus our very obvious enjoyment in what we were doing. Although each of us individually may have many faults not immediately discernible, collectively as a group we symbolize all or most of the best qualities of man. The bowing, the politeness, the equality of partner relationship between men and women, the working together in harmony, the support we give to each other, the trust we place in one another — all are positive qualities which are greatly preferable to the deceit, distrust, fear and suspicion found elsewhere. Did I ever tell you I love square dancing?

Dave Westlake
Action, Massachusetts

Dear Editor:

You might be interested to know that contra dancing is alive and well in the
Please see LETTERS, page 55

SQUARE DANCING

(ISSN 0037-2889)

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July, 1982

IT'S A GOOD THING we didn't hold our breath. We started watching the news back on Tuesday, April 27th to see if Congress had passed the long anticipated Resolution to make square dancing the Folk Dance of America. Finally, on May 10th, it came up for a vote and passed. Then, on June the first, at the White House, President Reagan signed the Bill. It was good news after all these years of waiting. Only one hitch — the action is good for only 18 months. For what the Action means to us see page 10.

Looking For Terminology

WE'VE LONG ADMIRER those individuals who can stand up in front of the hall and cue us through a round dance we've never danced before. If the basic steps are ones we're acquainted with, then the procedure is not unlike going through an extemporaneous patter call. Good prompting techniques, giving us a bit of a warning before the action is to take place, with an occasional little hint (men face the wall, girls step in front of your partner, etc.) always help.

In like manner, we have a special fondness for those callers who can get us through a difficult and possibly unfamiliar movement simply by good, directional calling. These are the individuals who tend to make us look better than we actually are, nothing flashy, no attempt to bring the spotlight on themselves but an ever present ability to focus the attention on the dancer, to make it easy for him or her to follow the basics by using clear, concise and intelligent key words and phrases that help us along the way.

This technique, this ability to coax us comfortably through a dance, is indeed an art form and when we've tried to talk about it and to explain this affinity the caller/teacher has with his dancers, we've had trouble in coming up with a suitable label. However, we think we've found it.

Earlier this year some 50 of us from the club piled into a bus for a non-dancing fun time together. Heading out of the Los Angeles area early one Saturday morning, we cruised down the coast to Escondido and then inland through avocado country to one of the area's stellar attractions — the San Diego Wild Animal Park.

Perhaps you've been there. To us it was a revelation, a thing of beauty. What a joy to see the wild animals in their native habitat, to be amazed at the bird show as relatives of the parrot family took their turn at singing everything from opera to pop. It was like a visit to Africa without leaving home.

☆☆☆

At the elephant show we heard a phrase that could be applied to the calling technique we have mentioned. After watching half a dozen elephants go through their paces, pushing carts, lifting men and logs and going through routine after routine in the arena, the MC explained that they used no prods, sticks or whips to direct these huge pachyderms. For the most part their obedience to command was the result of "*Verbal Re-enforcement*."

Ah-ha we thought. Verbal re-enforcement indeed! This was the technique, the ability some callers had of talking us through movements we had never been taught. That skill was indeed verbal re-enforcement. Now that we have the name, you can bet we'll be writing more about it in the future.

☆☆☆

While we're on the subject of catchy terminology, here's a phrase we enjoy using to describe the counter action of one dancer working with another — "*Passive Resistance*." If you have ever done a partner swing, an allemande left or a turn thru with a person who for all the world seems like a dead fish, then you know how important it is to get some indication from your dancing "opponent" that he or she is "alive and well." Passive resistance is not a roughness or a technique that an

individual uses to overpower his partner. It's an adjustment-reaction that makes it a pleasure to swing or turn with another individual. Next time you're dancing with a number of other dancers, check on how it feels to dance with them. Are they rough and overpowering? Are they dead fish? Or, have they developed the skill of passive resistance? Then, check your own dancing.

Emphasis On The Basics

HARDLY A DAY GOES BY that we are not somehow involved with the basic movements of square dancing. For more than 25 years we have worked with handbooks containing definitions and some 20 years ago we started running these illustrated Style Lab sections in the magazine. In the late 1960's we came out with our first Caller/Teacher Manual on the basics and based on its success produced a second volume covering the Extended Basics, in the early 1970's. With the arrival of Callerlab, we gave up the role we had played for many years in seeking public opinion that would help influence revisions in the handbooks.

There's no doubt about it, Callerlab has done a marvelous job in coming up with basic lists that are endorsed by far-sighted callers and teachers everywhere. Here is the *standardization* that we have always looked for. Now, as callers realize that by supporting these lists and sticking to the plateaus, they are each contributing to the permanency and integrity of the whole square dance movement.

Over recent years, we have seen a period of development where basics have been dropped from the various lists, moved from one plateau to another or added to one of the lists. A year ago, both the Basic and Mainstream plateaus were "frozen" for a period of three years with the possible exception that a movement which had been used as a Quarterly Selection could, if voted upon by the majority of the members, be moved up into the Mainstream plateau. Other than this, Basics 1 through 68 would remain unchanged. *A giant step!*

As we see it, every caller who teaches newcomers how to square dance may very well have personal preferences when it comes to a

list of basics. However, realizing that (1) it's difficult, if not impossible, to come up with a list that is absolutely "perfect" for everyone and that (2) this is a good, well-thought-out, time-proven list which serves the purpose of teaching a new person how to square dance, this list through Mainstream *can* meet the bill.

With that in mind, we are pushing for an even longer freeze. Suggested changes in the Basic and Mainstream list that may come in now are minor to the point they are dotting i's and crossing t's. If we are to build our future on a strong Mainstream, as suggested by so many dancer/leaders and endorsed by members of Callerlab, then let's take one final look at the Basic and Mainstream lists when the present freeze ends in early 1984 and at that point close the door on future changes.

Let us, then, get down to the serious business of developing good, attractive Mainstream programs everywhere. If our estimates are correct, we will be providing the "landing field" for 80% or more of our potential dancers — the ones we are losing today because there are not sufficient places for them to dance.

Change, in itself, is not progress but progress will come when we stop spending our time on insignificant things and begin building on the things that count.

Emphasis on Mainstream

TO DANCE at the Mainstream Level for a year following class, which has just been recommended by Callerlab, will place the emphasis on that plateau and this is a move we heartily applaud. How many dancers have become disenchanted with the activity when, having completed a Mainstream course they find that there's still another plateau they must conquer and another and still another. We expect that, as a result of this action we will be seeing more and more clubs and open dances displaying the Mainstream banner.

To show our support for this move we have revised the Illustrated Basic and Mainstream Basics Handbook into a single, 64-page volume. Now the dancer will have in his hands a Handbook that contains only those basic movements that he needs to know in order to dance at a true "Mainstream" level. Next on the docket is the revised Caller/Teacher Manual. Watch for it.

The Folk Dance of America — What does it Mean?



Washington, D.C. — (News) — Members of Congress today unanimously passed House Bill HJR 151, making square dancing the official folk dance of this country. The bill passed by Congress follows the approval of the Senate of a comparable bill, SJR59, passed by the members of the Senate in September, 1981.

THAT BRIEF ANNOUNCEMENT summed up a Herculean effort on the part of many dedicated square dancers, over a span of more than ten years. It took perseverance, patience and hard work but, in the long run, the effort paid off and the previous goal is now a reality.

To those of us who have square danced for a number of years, the fact that square dancing is this nation's folk dance is nothing new. We've always thought of it that way. In 1976, America's Bicentennial year, many of the celebrations included traditional plums from more than 200 years of this nation's dances. The National Square Dance Convention that year featured a pageant tracing America's dance from this country's beginning to the present. Other festivals and conventions in virtually every state and community throughout America did much the same. So, we repeat, square dancing always has been and always will be our traditional dance.

Now What?

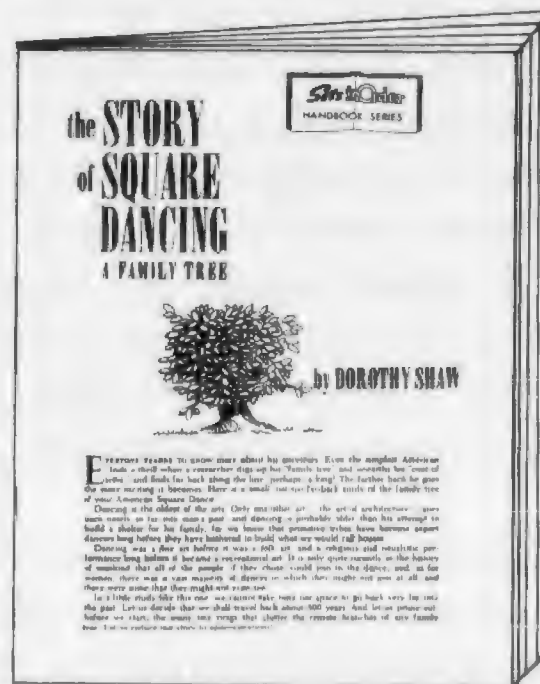
Now that it has been officially recognized, what does it mean? What differences, if any, will we be experiencing?

There may be no noticeable change to the dancers. However, to the non-dancing public, to children in schools, to patrons of libraries, members of churches, service groups and various government agencies, American square dancing may well take on new importance. As a square dancer, you may expect to have

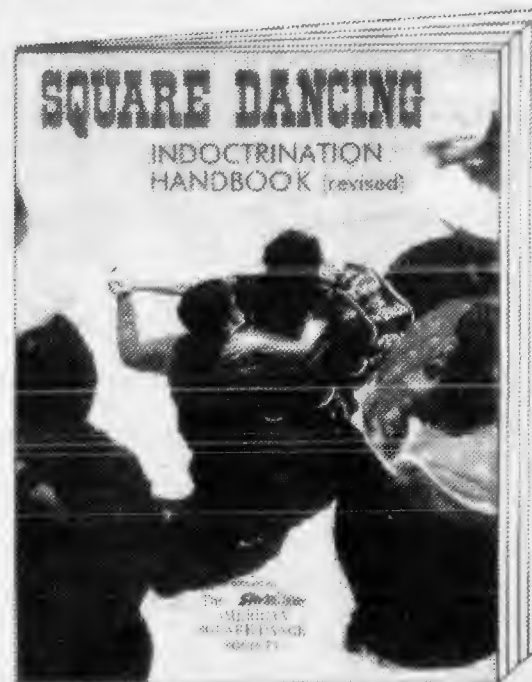
questions fired at you by neighbors, business associates, relatives and friends who know that you are a square dancer and look to you for information. For that reason, it won't hurt for you to become fairly knowledgeable regarding square dancing, both in its contemporary as well as in its traditional forms.

Your library, as well as book stores, has a number of volumes that are brimming with interesting background information. Pick up a copy of Lloyd Shaw's "Cowboy Dances" (Caxton Press, 1949). This will give you an insight to the activity prior to its contemporary emergence. (See the short bibliography starting on page 94 for other references.) "The Story of Square Dancing" by Dorothy Shaw and the "Square Dancing Indoctrination Handbook," both published by The American Square Dance Society (see page 91) make excellent reading. As a matter of fact, it's not a bad idea to have a copy of the Indoctrination Handbook handy in the event you are interviewed by the press, radio or television. The material it contains will answer most questions and will get a

Please see FOLK DANCE, page 36



The Indoctrination Handbook (below) is loaded with valuable background material. For history and reference, see Dorothy Shaw's *The Story of Square Dancing* (left).



Who: You — All Square Dancers

What: Square Dance Week '82

**When: Monday, September 20 through
Sunday, September 26, 1982**

**Where: In Your City, Your State or
Province — Everywhere**

THE IMPACT of a unified effort on the part of square dancers everywhere to present an appealing image of square dancing to the non-dancing public has been proven over and over again. **Square Dance Week** has been the answer. A massive celebration starting the third week in September, just prior to the time when many square dance classes will be opening, carries the impact of a first rate public relations campaign.

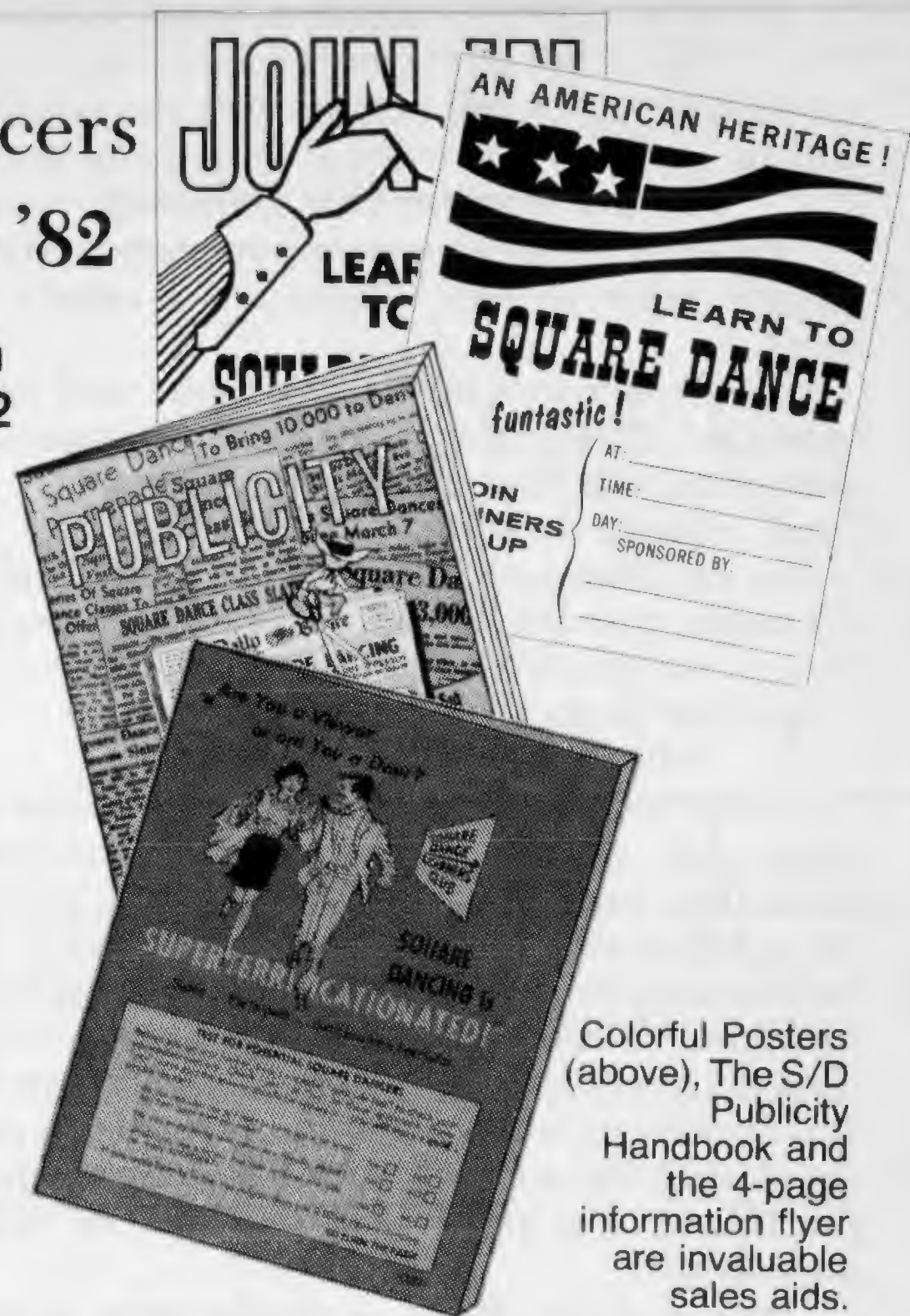
This year, Legacy, The International Square Dance Communications Organization, with leaders in every phase of the activity, will be spearheading the campaign. In this and the next two issues of **SQUARE DANCING**, you will find ideas that you may wish to incorporate into your club, or as part of your area's participation.

Square Dance Week (and the term Square Dance implies all phases of the activity, round dancing, contras, contemporary square dancing as well as traditional) involves most areas within the Western Hemisphere. It's interesting to note that those areas "down under," Australia and New Zealand, are contemplating a Square Dance Week — in their fall period of the year — probably in March or April.

This annual celebration has involved many areas in recent years and because of Canada's wide scale participation, we were impressed with its approach to the program. Recently in the *Canadian Dancers News Magazine* a report covered that country's involvement. Here are some of the comments and suggestions from that publication which we have edited slightly. Perhaps they will stimulate some ideas for you.

Make It A Celebration

Help celebrate Square and Round Dance Week in your community, (the article starts out). A celebration should be a joyous occasion! This is what we should strive for in all of



Colorful Posters (above), The S/D Publicity Handbook and the 4-page information flyer are invaluable sales aids.

our planning for the week. After all, most of us continue to dance because of the fun and fellowship that we find in it. These are the things that we have to get across to other people if we want them to understand our activity. To properly celebrate this week, we should look at ways in which we can —

- Tell people about our activities
- Show people what we do, and
- Actually involve people in some of our activities.

These are the three key aspects in making Square Dance Week a success. If we can achieve these three objectives, we will build support in the community and draw in new members. *Get involved! Help us celebrate!*

Telling People About Our Activities

The ideal method of telling people about what we do is to talk to them — face to face. In fact, we recruit quite a few dancers each year by our enthusiasm for dancing as we talk to friends and acquaintances. However, unless you live in a small community, you don't have the opportunity to meet all of the people and talk to them — nor would you have the time! As a result, it is impossible to rely on this

method alone to tell our story to the people. But there are other ways of telling our story.

Show People Our Dancing

We should take every opportunity to show people what we do. There are a variety of ways.

- Provide admissions to jamborees and conventions. (Preferably at little or no expense, remembering that this is an opportunity to "sell" square dancing.)
- Put on demonstrations at shopping malls. (Possibly provide an opportunity for spectators to sample the dancing.)
- Sponsor floats in local parades.

Involve People in Dancing

Invite people in the community to one of your club dances in the fall. Demonstrate what they would learn in their lessons, put on an exhibition during refreshments, wind up with a sample contra. They might get hooked! (Editor's Note: This idea of inviting non-dancers to attend a club dance and perhaps be involved in a one-night stand or perhaps one tip during the evening which is designed just for them, is a great idea and can be most successful.)

Hold a street dance — do the same as you might at a club open house or at a typical one-night stand. Hand out flyers to those watching. To be effective, flyers should be attractive and easy to read. They should be imprinted with local information including contact names and phone numbers. These can be delivered door-to-door, distributed through the Welcome Wagon, put in shopping mall pamphlet racks or handed out to people who are watching dance demonstrations. Flyers are one effective method of answering the questions of prospective dancers providing we take time to actually get them into people's hands. They are no good sitting on a shelf.

Media

Another method of telling our story to others is to make good use of the media. Here we need to know what we are doing and how to go about it. Clubs should primarily deal with weekly or community newspapers. Associations should work with dailies, radio and television.

The Weeklies

Newspaper stories don't just happen. They are the result of someone taking some action,

someone who has recognized that an item is worthy of coverage and has given it to the paper. Many worthwhile projects and activities go unreported simply because nobody thought about getting the news to the media. Sit down and chat with the editor. Find out what he is looking for and what he can use. This will make it easier to place stories with him.

Once you have identified the project or event that is newsworthy and are sufficiently informed, then you are ready to prepare a news release. There are a few simple rules to follow if you want to ensure that it will receive some attention:

1. Your style — capitalization, punctuation, spelling out of numbers, etc. — should conform to that of the paper. Remember that square dancing's use of initials such as RD or SD mean nothing to the people in the newspaper or community.

2. Identify your copy with your name and release date in the upper right hand corner.

3. Leave lots of margin and double space your copy.

4. Weekly newspapers have deadlines — we cannot expect them to wait for "our" copy.

The Dailies

News items and stories are the basis upon which a newspaper is published. They feature a variety of community, local, regional, provincial, state, national and international items. In addition, newspapers receive literally hundreds of news releases and only a limited number can be used. Ours must be good in order to compete favorably with the flood of news that comes over the news editor's desk.

A newspaper derives a large part of its income from ads — ads for food, for clothing, for appliances and so on. These commercial ads are paid for by the companies and firms who have chosen the newspaper as a means of getting people to buy their products.

In addition to news and ads, there are a number of sections in a paper. Some of these focus on entertainment, society, sports, community and business. It may well be that a specific project or event would fit better into one of these categories than under the general heading of "news." A community service project might fit on the community page, for example. Many papers have staff members who have specific areas of responsibility —

e.g., the sports editor. Find out who these people are and what type of material they are looking for. It could increase the coverage given to round and square dancing.

The House Organ

One problem faced by large organizations is keeping employees informed of new developments, recognizing achievements of fellow employees and generally promoting a feeling of "belonging." One method used by companies to inform employees is to publish a monthly newsletter. Formats of newsletters vary from four-page mimeographed folders to glossy full-color, printed magazines. More sophisticated publications often have a distribution list that reaches well beyond the employees in the company.

These various forms of newsletters are referred to as "house organs." Because of their purpose, our best chance of getting material into a house organ is to submit a story, feature or photograph that concerns company employees or their dependents. Examples of such stories are:

- Presentation of an award to an employee.
- Participation of employees or dependents of employees in jamborees or other square dance events.

The best way to get such material published is to deliver it personally, (with photos, if appropriate) to the editor.

Use Radio Spots

Radio has tremendous potential in terms of the promotion of square dancing. It provides the opportunity to get the square dance message into the homes of the people in the community. We cannot afford to overlook, or even misunderstand, the value of using radio to convey square dance information. Just as you are requesting space in a newspaper, you are asking for time when you approach a radio station. Time is the lifeblood of radio. It is a commodity that sells advertising, and since advertising pays for the operation of radio, your story had better be good.

Radio stations vary in the type of programming they present. A single radio station can vary its type of programming depending on the time of day. It can cater to a variety of tastes by offering news programs, editorial comment, hot lines, and drama — as well as a great variety of music. There are programs designed for special audiences — programs

for teens and programs for adults. A message used at the wrong time could be wasted because it was delivered to the wrong audience. So study your opportunities — timing is important.

Television

Television has tremendous impact. It provides the opportunity, by word and picture, to get our story into the homes of the people in the community. Surveys indicate that youth spend over ten hours a week watching television. Here's a great opportunity to attract young people into our activity.

Time is also the lifeblood of television. T.V. channels sell time for advertising which, in turn, pays for the operation of the station and allows them to present programs which they feel will attract audiences. They recognize different audiences through variety in their programming — news, editorials, cartoons, variety shows, drama, quiz shows, etc. Programs are slotted into times which the station feels are most appropriate for the available audience — e.g., children's shows in the morning, quiz shows later, soap operas in late morning and early afternoon and cartoons on Saturday morning. This is important to us. Stations are required to run public service advertisements and because of this, group promos have been used on television for many years. There is no way that such groups could have afforded the air time that they have been given.

Cablevision

Those communities with cablevision (public access and public sponsored T.V.) open up additional possibilities for us. If they have a channel featuring printed news it can be used for notices of coming events and activities. It might be possible to demonstrate dances on cablevision. Some stations make program space available for community groups. If done well, these could be used — but they must be done well. One caution: don't take on a series unless you have given it a lot of thought. It is a very demanding task and could work to the detriment of other programs.

☆☆☆

And there you have it. Our thanks to the Canadians. Perhaps you can develop your own Square Dance Week promotion using some of these ideas. There will be more next month. □ □ □



a CALLER'S PARTNER Speaks Out

• Gilbert and Sullivan wrote in *The Pirates of Penzance*, "Tis a glorious thing, to be a pirate king." And further on, "A policeman's lot is not a happy one." Two views set to the same tune. Paraphrased these divergent statements might be applied to the position of a caller's wife at various times. It all depends on her situation.

At the recent Callerlab Convention, the caller's partner was one of the topics of discussion. Some very frank and pertinent comments were shared and a possible direction was pointed out which may lead to more in-depth coverage in the future.

Following the Convention, this magazine received a letter from one of the wives in attendance. We feel her experience could provide insight to dancers and to caller/husbands. We have withheld the writer's name, not because she requested it, but because it would serve no purpose.

I'VE JUST RETURNED HOME from my first Callerlab Convention full of awe at what I saw and heard, full of admiration for the dedicated people who spent hours preparing and presenting the seminars, full of the enthusiasm that was so contagious but, perhaps more than anything else, full of questions. First of all, let me share a short history of my situation so you can better understand my comments.

I didn't join the world of square dancing in

the normal way, at least I don't think so. I have always assumed caller's partners joined the activity at the same time, going to a class together, spending time dancing before one of them went into the calling end. This brings up my first question: How many caller's partners "inherited" square dancing when they married, in the same manner as we "inherit" in-laws?

I met my caller-husband when I was 18 and he was 23. He had already been calling for about 7 years and had experienced, what I call, the "overload syndrome." By age 20 he was calling for four clubs each week, teaching four beginner classes, booking three out of four Saturday nights, holding a full-time day job and had a wife and two infant children. By the time I met him, he had burned out and lost the marriage, too.

During our courtship, our dates consisted of going to club nights and hoedowns where he stood on the stage doing "his thing" while I sat and watched. By the time we were married, I was beginning to get up and dance when asked but I have never, to this day 14 years later, ever had a lesson or taken a class. There was never time. I had to learn by watching; so I did.

For the last 10 years my husband has called for only one club that holds a class every two years. I attended every week and was almost like a member of the club. Our square dance

schedule is certainly not hectic but keep in mind my husband's regular job involves shifts and three nights a week he is at work.

Even though the club has been wonderful to me, making sure I get to dance, treating me like an important member, etc., I have always felt like a fifth wheel, not really a member like everyone else, not the caller and certainly not a member of a team. I talked to my husband until I was blue in the face; I cried; I screamed; I pouted and begged. I read every book I could find on communication. I tried to make my caller-partner understand how I felt, all to no avail. Finally I quit. I gave up trying to be a square dancer with no partner or a member of a team that didn't treat me like a team member. I completely dropped out of square dancing.

Boy, the lid blew off the pot! My husband went into a state of shock. He never realized that I was an important part of his calling career. I had been a handy sounding board, an honest critic and his biggest fan. But perhaps the biggest surprise was how important I was to his relationship with the club. When I was no longer there, the whole atmosphere changed. Question two: Is this true for other partners?

Of course he had a big change of heart and tried to mend his ways about our working more as a team. However, I was so turned off

by this time, I refused to even try to build a new working relationship. Then we went to Callerlab.

I will never be able to adequately express our total surprise at the involvement of caller's partners or the importance they are accorded by Callerlab. I had always felt alone in thinking I played an important role in square dancing as a caller's partner and my husband only reinforced my misconception, probably from his own ignorance. Our local caller's association is a close-knit group and I have never been made to feel welcome with only one or two wives, out of 50 or so, even saying hello or bothering to learn my name.

Thanks to Callerlab, my husband and I are finally a team. He finally understands what I've been trying to tell him for 14 years. I guess what I want to say is, I always knew I had a lot to contribute but never knew anyone wanted to listen. The Caller's Partner sessions at Callerlab made me realize I am not alone; my problems are not unique; my questions are not stupid; we are all in this together and should be helping each other. I feel like someone who has been locked in a closet for 14 years, listening to the square dance music through the keyhole, and suddenly someone opened the door and, not only let me out, but took me by the hand, smiled and said, "Welcome."



EXPERIMENTAL NOTES

Compiled by Ray Rose, Van Nuys, California

COUNTER TOP: From parallel diamonds: The wave ends diamond circulate and roll as the wave centers trade and extend to join the wave ends to become centers of the final formation . . . the diamond points promenade one quarter (counter rotate) to become ends of the final parallel waves/lines.

From a static square: **Head couples lead to the right and circle to a line . . . star thru . . . swing thru . . . boys run . . . girls hinge . . . diamond circulate . . . Counter Top . . . right and left grand.**

fashion feature

To appreciate the color, envision delicate shades of beige, light brown, orchid and blue in this polyester print dress designed and worn by Betty Wiggins. Blue and orchid satin ribbon is used for trim on the vee neck, the sleeves and skirt ruffle. The three-quarter length sleeves are both comfortable and gracious. Check your remnant sales, gals. Betty found this fabric at less than \$2.00 a yard.

Photo by Jim Spence



What do You do When the Square Breaks Down?



Dear Dancer:

If you can say with sheer honesty and without batting an eyelid that you've never been a part of a square that fell apart at the seams — broken down, disintegrated — then there's a good chance that you are not a square dancer. The veteran square dancer who has been a part of the activity for a number of years will tell you that "breaking down" is a part of the game. He or she will also be quick to let you know that getting back into the action is also the mark of an accomplished dancer.

What do *you* do when the square breaks down? No doubt the breakdown wasn't your fault. It was probably caused by (1) someone else in the square not interpreting the call correctly, (2) two or more individuals in the square not interpreting the call correctly or (3) nobody in the square except you interpreting the call correctly.

At any rate, the caller continues with his call and all the other squares of dancers continue to dance what he's calling. What do you and the seven others in your square do? Possibly one or more of you in the group will

appoint yourselves as *team captains* and explain to the others what went wrong.

Two of the couples may try to pick up the action, couple one promenading, the other trying to find someone with whom they can square thru. Naturally, it's bedlam. Reminds you in a way of the chorus line in an ice show when 30 or so skaters have made one long line and a lone skater, moving extremely fast, races along on the outside heading the

DISCOVERY

DEPARTMENT FOR ALL SQUARE DANCERS

same direction and trying to catch up with the others. At the time you thought, "Why doesn't the poor dear remain in place and let the line catch up with her," but no, this is showmanship and the audience is strictly on the side of the loner.

But being part of a broken-down square is not a grandstand play designed to please an audience. As you muddle around in the middle, you're missing valuable dancing time.



Surely there is some simple rule for realigning a dancer with the action.

Of course, there is. As a matter of fact, we'll tell you of two ways. There may be others but either one of these will get you back dancing with the rest of them in no time at all.

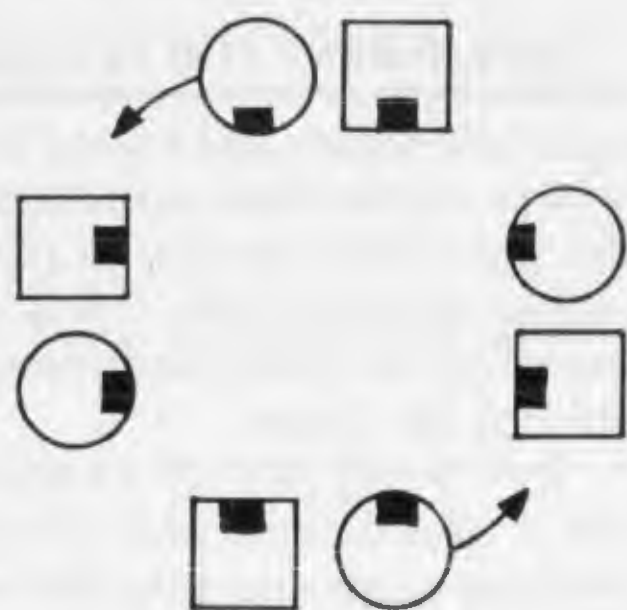
In contemporary square dancing, you can usually count on being either in parallel ocean waves or facing lines of four during any given patter call. So, let's say the first thing you do when the group disintegrates is to get back into the square (1) and make a quick mental note of whether the caller is leaning heavily on ocean waves or on facing lines.

Let's say that you watch and see that waves predominate. In checking around, let's say that as a means of avoiding further confusion, man #1 will be relied upon to make the quick decision. At this point, it's relatively unimpor-

tant who you have as a partner as long as you can start dancing again. So, as an indication to the others, the head couples step forward (2) and pair off or, turn their backs on their partners to face their corners. They then step into an ocean wave (3) and hold briefly until the caller comes up with a command that works from this formation.

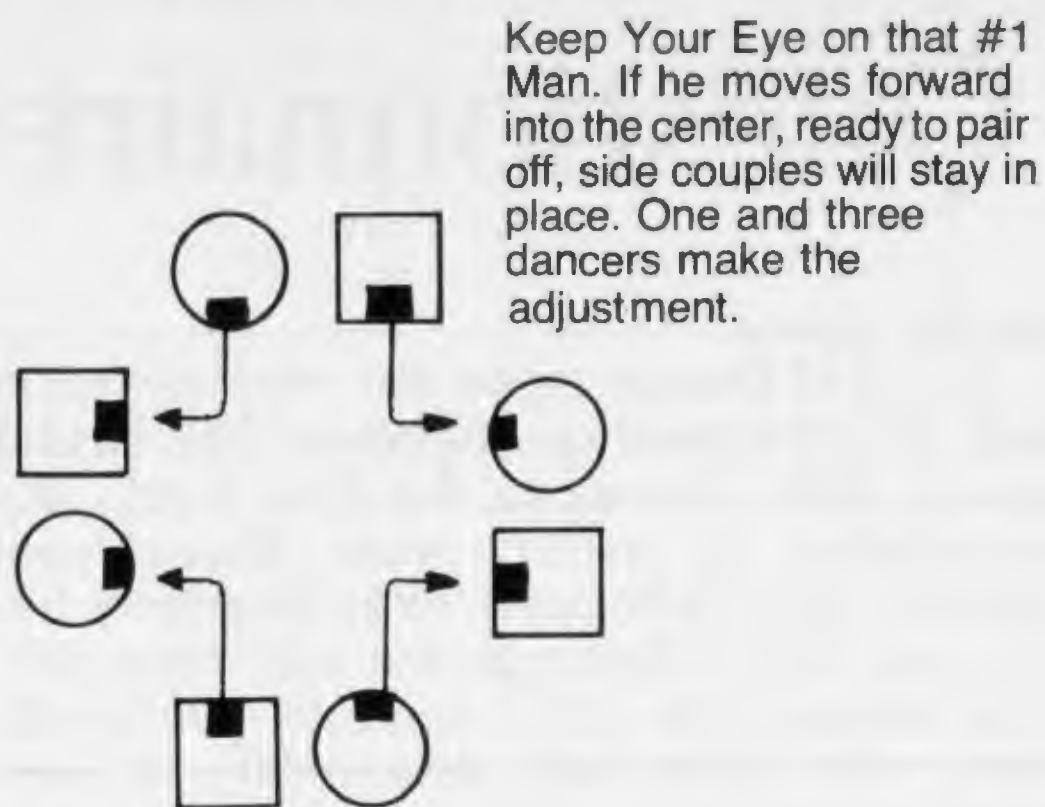
Facing Lines

Let's say that the #1 man in the square decides that facing lines of four are getting most of the action. Here, the dancers have a decision to make. With the head lady moving



This is one way to get into lines of four but to say they are facing is a bit of an exaggeration.





to her right and with her partner following her, they can adjust quickly into lines of four, quicker perhaps than if they were to lead out to the right and circle to a line. But the problem here is obvious when you note (4) that the resulting lines of four are offset from each other requiring some adjusting.

As a workable alternate that gets the dancers very quickly into lines of four, the head couples can wheel an eighth (the man backs up a step and the lady moves forward a step.) At the same time, the sides will adjust with the side ladies backing up a step and the side men moving forward a step (5), with the result that no time has been wasted in making



facing lines of four. The fact that the lines are on the diagonal rather than parallel to the hall is of little consequence. The dancers are in a position where they can follow the next call coming from this formation and all will be squared away in a matter of just a few calls.

We've discovered that these two methods seem to be in general use. The idea of having the #1 man make the decision makes sense. No words have to be spoken but if the head dancers within the square watch that individual, they will know immediately whether to go into the center and pair off to make waves or whether that slight turn to the diagonal is to be the solution in order to make lines. Hopefully these will help you avoid minor catastrophes in the future. Remember: To err is human, to regroup, divine.



A simple, counterclockwise short turn by the heads and an equally short clockwise turn by the sides puts you quickly into adjusted facing lines of four.

SOME INTERESTING FACTS AND FIGURES

Second Legacy Questionnaire

LEGACY'S DANCER QUESTIONNAIRE for 1981 has probably provided more information on dancers' desires and attitudes than any previous effort. The questionnaire was distributed to two groups: One, to those attending the National Convention in Seattle and another via Legacy members to dancers within their own areas in some 40 states. 4,280 dancers completed and returned the survey.

This questionnaire repeated the one presented two years earlier by asking dancers to rate 14 aspects of the activity on a +5 to a -5 scale. By including this section in future surveys and comparing results, trends in dancers' attitudes may be spotted. Concern for the overall square dance activity was highly evident in the responses. Briefly, the first concern was a strong demand for increased emphasis on square dance etiquette. "Callers sticking to the announced level of dance," and "fewer new figures" were second and third.

In addition to overall results and comments, computer runs have been made to compile data for each state in an easy-to-read format. Organizations or editors desiring a copy of their state's report and/or the national figures should contact Legacy Executive Secretaries, Don and Vera Chestnut, 2149 Dahlk Circle, Verona, Wisconsin 53593. These are available at cost.

Appreciation is extended to Jan Brown for the long hours spent at her computer and to her son, Sam, for writing the program. Special thanks, also, to all dancers who took the time to give Legacy their input. Legacy plans to conduct similar surveys every two years.

Those Who Answered

Experience: About 50% of the local dancers responding to the questionnaire have danced five years or less. The largest group were two-year dancers.

Frequency of Dancing: The average dancer attending the National Convention dances five times a month. However this question was put only to Convention-attendees and not to local dancers so it may

not be typical.

Level of Dance: Again this response came only from Convention-attendees. The largest group, 40%, danced in the Plus level. The remainder, in order, were Mainstream dancers 23%; Advanced 13%; Quarterly Selections 12%; Challenge 4% and Basic 2%. The missing 6% didn't indicate. Obviously those who dance only occasionally, at one-night stands or in classes would not be in attendance at a National Convention.

Frequency Versus Level of Dance: Basic dancers dance four times per month or less. (Because of the few responses, this data may not be valid.)

Mainstream dancers: From 314 responses, 66% dance up to five times a month.

Quarterly Selection: 68% dance six times per month.

Plus Levels: 67% dance eight or less times per month.

What Would You Change?

Dancers were asked, "If you could change any two things about square dancing, what would they be?" The following six were most frequently listed:

More emphasis on dance etiquette.

Callers stick to announced level of dance.

Fewer new figures.

More lessons before joining a club.

Callers consider average level of dancers.

More emphasis on levels of dance.

The last section of the questionnaire asked dancers to rate 14 different aspects of the activity as to importance. Comparing this with the survey two years earlier allowed a comparison and possibly some trends. The most important facet of the activity continues to be "the pleasure of dancing." "Exercise" continues to be the second most important reason for dancing, while "doing things with friends," remained third. Making "new acquaintances" and "learning new things" placed next. Some significance is attached to the fact that "cost" is less attractive now than it was two years ago, an evidence that rising prices are not appre-

ciated by dancers.

Individual Comments

Almost 80 typed pages of individual comments were compiled by Jan Brown. The majority of these comments were categorized with respect to the general thrust of individuals' thoughts. A strong correlation was shown between comments bearing on etiquette and the data on "desired change" in the questionnaire summary. Here is a short summary of comments showing the number of times a subject was mentioned by individuals.

Problem	From Local Dancers	From Nat. Conv.
Too many and/or too complicated figures	33	24
Caller inconsiderate of dancers	24	9
Set-up squares	22	6
Styling not taught or emphasized	20	15
Unfriendly dancers	17	7
Place needed for new or occasional dancer	17	5
Too much emphasis on levels	14	9
New dancers pushed into higher levels too fast	14	5

When reading these many pages of individual comments, it became obvious that the opinions expressed were as varied as people are themselves. And perhaps that is a vital point to remember. Both sides of many subjects were aired. For a comment made that dancing was getting too complicated, someone else would write that he enjoyed the challenge. For the person who wrote that there is too much round dancing included at clubs, someone else would comment that we need more round dancing. One writer opposed APD, while another was in favor of it.

Here are comments taken from the questionnaires stressing a concern for some particular part of the activity.

"Square dancing is a recreation, and should not be a stress-attached activity."

"Square dancing should remain inexpensive. Why should we pay for callers' exorbitant fees or expensive equipment when they don't need this to work with."

"Any club that fields a class should expect to dance at a level the class can handle upon graduation."

"Callers and taws should set examples of

comaraderie by treating all dancers the same."

"Please stress proper dress attire."

"Consider a get-acquainted coffee night before or after the first night of dancing; start socializing from the beginning."

"Are things arranged for the benefit of the caller or the student?"

"We'd have twice as many dancers if you didn't have to dance as frequently to keep up skills."

"Why not change the name, Star Tip, to Exhibition Tip? Star implies we are not stars and I think all dancers are."

"Teach APD at Mainstream level."

"Don't polarize dancing with so many levels."

"Communication is a problem. It's only one way from callers to dancers; we must establish communication from the dancer and club officers to the callers."

"No liquor before or during a dance should be enforced."

"Dancers don't need a lot of calls. Dancers need callers who aren't too lazy to work out good choreography."

"Square dancing is for fun. I have danced nine years, up to Advanced 2, but I am not a professional dancer. If square dancing ever becomes another job, then I'm no longer interested."

"Don't forget to smile."

And, finally, here are some comments from the questionnaires that reinforce why we are all a part of this activity.

"Square dancing answers a human, social need."

"Square dancing is an intellectual and stimulating sport."

"We respect our caller."

"We have a great club."

"In square dancing I leave my worries behind. I find instant friendships."

"I love the enthusiasm of the beginners."

"I enjoy meeting people from different walks of life."

"Square dancing is fun."

Legacy, the international assembly of "trustees" of the square dance activity, provides a vital chain in communication, linking all segments of the activity together. This biennial questionnaire is one very visible undertaking of Legacy which (1) gives an overview of the activity and (2) helps spot trends.

some words on ADVANCED DANCING

by Bill Davis, Sunnyvale, California

THE SUBJECT OF "maverick styling" seems to crop up with increasing regularity these days. Advanced dancers and callers are often the object of much criticism for perpetrating and allowing styling that does not conform with tradition. However, a look at the broad spectrum of square dancing tends to indicate 1) there are many gray areas in the definition of maverick; 2) maverick styling is not confined to any one level; 3) callers have very little to do with the initiation or spread of maverick styling.

There are those who would define maverick styling as any deviation from the "norm" or established style. Yet, what is the norm one year may be completely out of the picture a few years later. In the 30 years I have been involved in square dancing the established style has changed drastically in a wide range of elements — including length and style of ladies' dresses, music for both patter and singing calls, kicks on allemande lefts, promenade styles, do sa dos, and even the basic pattern/style of a dance evening. (Even 10 years ago pre-rounds and double rounds between tips were far from the established tradition.)

Square dancing has evolved over the years because it is a living, growing thing. Furthermore, it is a folk activity, peopled by folks who are all individuals. As much as callers and/or other self-appointed "leaders" might hate to admit it, many (if not most) innovations and changes come from the grass-roots of the folk involved in square dancing. I know of no caller who admits to teaching the "Hungarian" do sa do. Nevertheless, the move is thriving across the Mainstream in spite of disapproval from callers and many dancers.

Much finger-pointing is directed at Advanced dancers in general because some Advanced dancers have adopted the fad of wearing non-traditional square dance clothes at open as well as closed functions. In many in-

stances Advanced callers are being chastised for not controlling their dancers better, when, in actual fact, callers at any level can "control" their dancers only so long as the caller's preferences in styling happen to coincide with the dancer preferences. In the final analysis, styling is basically a personal choice.

I am opposed to casual dress at square dances because I like the color and flair of the western style. Furthermore, I personally find it no imposition on my wardrobe or planning; it is just as easy to put on a western shirt as any other kind. The current vogue of western styling even makes it possible to wear square dance apparel at other functions so the monetary effect on a man's wardrobe is rather minimal. I sense that a greater problem exists for the ladies. Square dances dresses and petticoats obviously can not be worn anywhere else; they are a real problem for packing and travel; they offer very little warmth in cold schools and garages. Slacks and jeans are certainly less expensive and more functional in the business, social, and recreational activities of today's ladies. On the other hand, from a purely aesthetic point of view most women I know prefer dancing in full skirts for the look as well as the feel of the movement.

Closed functions are essentially private and, therefore, very difficult to regulate. Open dances and festivals have a simple recourse. If the leaders of these functions are concerned about the dress of the participants, it is a simple matter to state in advertising that traditional square dance attire is required. The National Conventions have done this for years with desired results. The Advanced and Challenge halls in Seattle were literally bulging with dancers — all "properly" attired.

A final word to dancers (and callers) of all levels. There is no substitute for good taste. If an action or styling offends, the considerate person will desist.



The Plimptons leave The Sets In Order American Square Dance Society office in Los Angeles headed for Reno and Callerlab.

Photos by David Ciaffardini

Adventouring with the PLIMPTONS

Part 2

WHEN CHARLIE AND PHYLLIS PLIMPTON set out in their 1930 Model A Ford to tour the 50 United States, they timed their trip to coincide (almost) with the 50th anniversary of the Model A and the 50th year of Henry Ford's contribution to square dancing.

On March 23 they reached California, having already driven and danced in Florida, Alabama, Louisiana, Mississippi, Texas, New Mexico, and Arizona. Phyllis also has called at least one tip in each state. This night they attended the Rip 'n Snort Club in The Sets in Order American Square Dance Society's hall and gave all of us a first-hand view of their mode of transportation.

A few comments on the car: Charlie finds he must change oil every 1,500 miles and every morning he squirts some grease into the water pump before starting out. When rebuilding the car and planning the trip, Charlie made a few modifications such as adding turn signals, an extra spare tire, and a second 12-volt battery to provide power for a small refrigerator and a tape deck. The Plimptons also carry tapes of prerecorded 1930 music and, when the timing seems right, they play these through an extra speaker under the hood for drivers who pass them by.

Planning what and how to pack for such a trip was no small feat. In the back seat are two garment bags. One holds square dance clothes; the other contains the Plimptons' 1930 vintage costumes (which Phyllis made) and one "good" change of clothing for each of them. In the small trunk on the rear of the car are several plastic sweater bags holding underwear, bathing suits, jogging suits, etc. Charlie and Phyllis travel in jumpsuits and

everything is color coordinated. At one or two points along the route, the Plimptons are having clothing shipped to them via United Parcel to meet special needs, such as for Hawaii and Alaska.

Oh yes, the back seat (in addition to the refrigerator and garment bags) also holds a Micro 75 PA, a speaker, a tripod and a box of records.

Comments by the Plimptons to date:

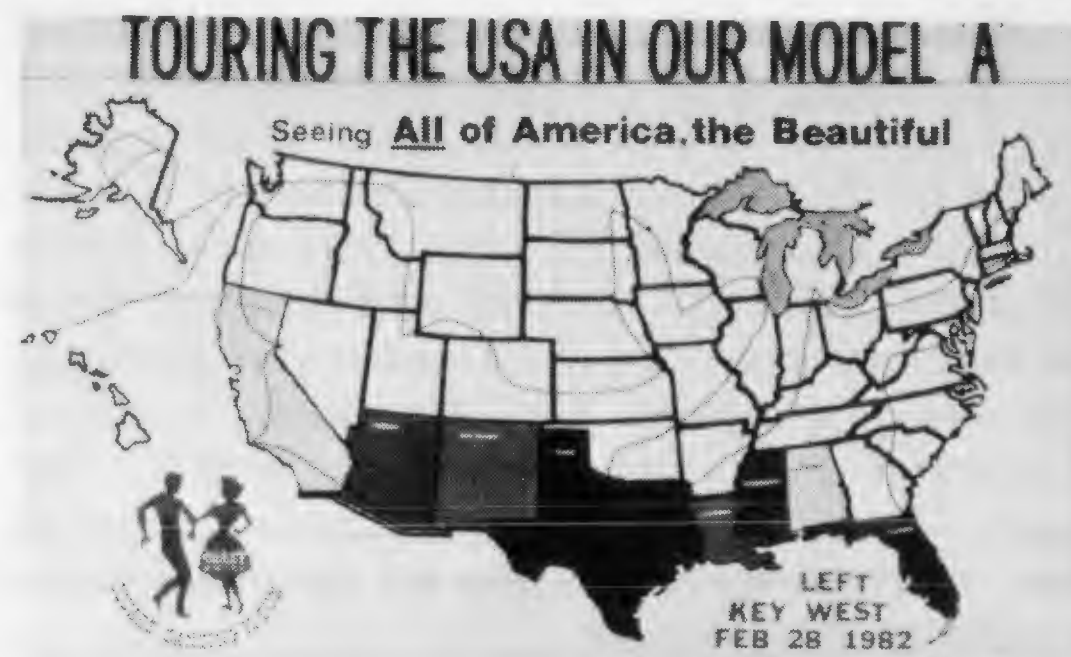
"We arrived in Houston at rush hour and just off the interstate ran out of gas. Rather terrifying."

"In Tucson we met Paul and Wilma Derting who originally taught me (Phyllis) how to square dance in Newfoundland in 1958. Small world!"

"We hit atrocious weather in California but superb hospitality."

Comments by us: "It takes a special type of adventuring spirit to undertake what Charlie and Phyllis are doing — and in such style!"

A map of the U.S. attached to the trunk has each state colored in as the Plimptons drive, dance and call there.





An Uncommon Progression

by Glen Nickerson, Kent, Washington

SINGING CALL SQUARE DANCES and contra dances have one thing in common: each involves a progression during the dance so that each person gets to dance with the other persons of the opposite sex. In a singing call the dancers get a new partner for each figure of the dance; in a contra dance, one retains the same partner throughout the dance but dances each sequence of the dance with "a new one below."

Progression in a contra dance can take any of several forms, the most common having the actives go down the set, come back up the center and then cast off 3/4 with the inactives that were below them at the start of the sequence. If the actives are a part of a line of four, down and back, an equivalent to the cast off is a bend the line. Both movements result in the actives moving down one position in the set and the inactives moving up. Not so common a call resulting in progression is a ladies chain. For example, if the actives, in a cross over position, turn the inactives below by the left (allemande left) just far enough to send the ladies across the set in a chain, the result will be the lady finishing the chain on the right side of the man. Progression has occurred. The chain can also occur from lines of four, or three, without a cast off. The Nova Scotian, featured in *Contra Corner*, April, 1982, is one dance using this "chain down the line."

Even more uncommon is for the progres-

Glen Nickerson

If you're looking for a dedicated enthusiast in the field of American Heritage dancing, you need look no further than Kent, Washington, home of this month's guest author of Contra Corner. Glen and Flo are extremely active dancers, callers, teachers and leaders, Glen served as director of the Contra and Heritage Dancing program for the 30th National Square Dance Convention in Seattle, last year. He has composed some excellent contras and we're delighted to present his thoughts as a part of this feature.

sion to be the result of a chain where the lady starts from a position on the *left side* of the man. Several dances use this means of progression, one of which is Verona's Favorite, duple improper. The dance sequence starts from a 1, 3, 5 and every other couple crossed-over formation.

VERONA'S FAVORITE

By Rod Linnell, Peru, Maine

- — — —, **All men cross and balance partner**
- — — —, — — — **Swing**
- — — —, **Down the set four in line**
- — — —, **Turn alone come back to place**
- — — —, **Bend the line and circle four**
(left)
- — — —, — — **Circle right**
- — — —, — — **Ladies chain**
- — — —, — — **Right and left thru**
[begin again]

At the first prompt or call both the active and inactive men cross the set in four counts and balance their *own* partner for four counts. (Either a standard step-swing balance or a forward-touch-back-touch balance can be used.) On the second call each man swings his own partner for a full eight counts. As the third call is to go down the set in lines of four, the swing should be ended with the ladies on the right side of the men and with all facing down. Notice that the actives, as a couple, are now on the men's side of the set and the inactives, as a couple, are on the ladies' side, with the inactives slightly ahead of, or down the set, from the actives. The actives must join the line of four with the inactives *ahead* of them. In the center of the set, each active couple will have an inactive couple ahead of them and also behind them, so it is easy to make the line of four with the *wrong* inactives which can create confusion. Since all the dancers turn *alone* to come back, the ladies come back up the set on the *left* side of their partner. On the fifth call, bend the line puts everyone facing across the set, still with the ladies on the left of the men. The calls of circle

Please see CONTRA, page 60



Thirty-second

National Square Dance Convention®

Louisville, Kentucky June 23, 24, & 25 1983
P. O. Box 1983 Fairdale, KY 40118

By Lou Younkin, Louisville, Kentucky

IT WAS A LOT OF YEARS AGO, more than 200 in fact, that George Rogers Clark, floating down the Ohio River on a cake of ice, decided to invent Louisville.

This, he told himself, would be a great place to hold a National Square Dance Convention. Far-sighted fellow, Ol' George. Remember, this was before anyone had even thought of spin-chaining the gears. Heck, it was even before gears. Most of the dancing done in those days was to get out of the way of the arrows.

Just to show how far-sighted Ol' George was, he just knew that if there was ever to be such a thing as Kentucky (and since he had just invented Louisville he was pretty sure there would be), it should build a big hall out there by the airport near where I-65 and I-264 meet. Somehow, and this has never been explained, he knew there would be an airport and a couple of interstates someday out there in the wilderness.

Anyhow, he figured that a big hall would not only draw lots of people to it to see Darrell Griffith dunk a basketball, but it would be a great place for a big square dance. The fact that square dancing, not to mention Darrell Griffith and basketball, hadn't been invented yet didn't deter Ol' George a bit.

And so it came to pass that in 1958, Louisville had a National Square Dance Convention. And it came to pass again in 1970. And it will come to pass still another time in 1983. That's the most passes the city has seen since Johnny Unitas played football at the University of Louisville. Unitas, incidentally, was NOT on that cake of ice with Ol' George back there in 1778.

Another thing about Ol' George was that he knew square dancers, once they were invented, wouldn't be able to dance for three straight days without some sort of diversions. So, partly because his cake of ice was melting, he decided a riverboat would be a good idea. And Kentucky's largest city has one, the Belle of Louisville, which is usually full of passengers as it steams up and down the Ohio in the summer. That's how load the boat was invented.

Ol' George knew something about horses, too, and he sort of knew that there might be a square dancer or two who might like to place a little bet on the ponies now and then. So Louisville also has Churchill Downs, home of the Kentucky Derby, and the folks at the track are always happy to accept a \$2 wager. And that's how relay the deucey was born.

There were lots of other ideas up there in Ol' George's noodle, too, but you get the idea. When you come to Louisville for the 32nd National at the Kentucky State Fair and Exposition Center (the dates in 1983 are June 23, 24 and 25), we'll have lots of square dancing for you, but we have other things on the agenda, too.

Louisville is the place to be in '83, but we're getting ready for you in '82.

But then Ol' George was getting ready for the date in '78. Thanks, George, we needed that.



TAKE A GOOD LOOK

a feature for dancers



JOE

BARBARA



SOME PROBLEMS
SOME SOLUTIONS

JOE: In our area during those midsummer months, we play around a bit with our square dancing. While the activity doesn't close down for the hot weather, many of our members are away on vacations — some for the better part of the summer — and for that reason, the callers don't introduce new material for us to workshop.

BARBARA: Even Callerlab tends to hibernate during the July-August-September quarter, figuring that we can practice the Quarterly Selections from the past if we're really looking for something to do.

JOE: This gives us the opportunity to talk a bit about some of the things that tend to bother or confuse us and some of our dancing friends.

BARBARA: Take hands as an example. We learn to dance either the "man's" part or the "lady's." As a lady I know that in a courtesy turn I put my right hand at my waist so that the gentleman who is working with me may put his hand in mine as we turn as a unit. That's all well and good, but suddenly I find myself in the midst of some of today's non-sex choreography, dancing what I would normally call the "man's" part.

JOE: I know what Barbara's going to say because it presents the same problem for the man. With only a few exceptions, it's possible to interchange the roles of the dancers, figuring that there is not a "man's" part and a "lady's" part. The exceptions, of course, would be in figures like a star thru where the man uses his right hand and the lady her left, or a slide thru, where the man *always* turns right and the lady *always* turns left. The box the gnat, the partner swing and a few other movements are simply not intelligently inter-

changeable. But now, as Barbara says, what do you do with a mixed-sex right and left thru or lady's chain where a courtesy turn comes up. In no way is it comfortable for the man to courtesy turn another man in the usual way or (heaven forbid) be courtesy turned by a young lady. I have considerable yardage around the middle and to have some sweet young thing attempt to put her right arm around my back is a bit preposterous.

BARBARA: Believe me, looking at it from the girls' side, it's no great thrill for us either. As a matter of fact the situation where one lady turns another leaves me cold.

JOE: We have a suggestion that we've been trying out and passing along to others here in the club. It seems to work out quite well. If you have been dancing for a long time, perhaps you have enjoyed dancing quadrilles, squares and contras in the New England area. If so, you may be familiar with the type of right and left thru that has traditionally been done in that area for years. Two facing couples made up of any combination of men and/or women simply pass thru in four steps, then as the two individuals keep inside shoulders adjacent, the person on the left backs up and the person on the right moves forward and around 180°. The effect is the same as doing a courtesy turn *with no hands*.

BARBARA: Sometimes, as a gentle reminder, I will reach out on my side (left or right depending on whether I'm a left or right dancer) and this brief touching of hands serves as a reminder for both me and my momentary partner. The action works well and it does eliminate some of the puzzlement and occasionally a bit of embarrassment. Try it — you might like it.

The Dancers

Walkthru

RECRUITING FORMER DANCERS

*By Jim and Helen Riggans,
New Castle, Pennsylvania*

WE HAVE BEEN DANCING since 1971 and belong to the Castle Paws & Taws Square Dance Club. We have served as president, treasurer and for six years on the board. We are presently presidents of the Alleghany Valley Federation, Inc. which consists of 40 clubs in western Pennsylvania and western New York. We have seen many clubs work hard to recruit classes every year and sometimes run them with as few as two squares. The cost to the clubs is astronomical. We believe it would benefit clubs much more if they would cultivate their membership from previous classes, from persons who no longer attend, than to try to run classes each and every year.

With this in mind, we offer the following, entitled, "Do You Know US?"

It amuses us to think your organization spends so much time looking for new members — when we were there all the time. Do you remember us?

We are the couple who took lessons and were accepted in your club. We paid our dues and we were asked to be loyal and faithful members.

We are the couple who came to every dance but nobody paid any attention to us. We tried to be friendly but everyone seemed to have his own friends to talk and sit with. We sat down among some unfamiliar faces but they didn't pay much attention to us.

We hoped somebody would ask us to join one of the committees or to somehow participate and contribute, but no one did.

Finally, because of illness, we missed a dance. At the next dance, no one asked us where we had been. We guess it didn't matter very much whether we were there or not.

On the next dance night, we decided to stay home and watch a good television show. When we attended the following dance, no one asked us where we were the week before.

You might say that we are a nice couple, have a good family, have responsible jobs and love our community.

You know who else we are? We are the members who never came back.

BADGE OF THE MONTH



The Contra Kings & Queens club of Middleburg, Ohio, was formed about 12 years ago. In addition to enjoying club dances, the group has exhibited contras at shopping centers, senior citizen complexes and large festivals.

The badge has a red background with a gold crown imprinted at the top, which incorporates the linked circle and square bisected by two lines representing the contra dance. Names are printed in white.

The Contra Kings & Queens dance on the third Sunday afternoon at the Southland YWCA and welcome visitors.

IDENTIFY YOURSELF

as a Square Dancer



That placing "I'm a square dancer" after your name is a great thing to do. Be proud of it!!

By Wally and Theda Axtell, California Square Dance Council



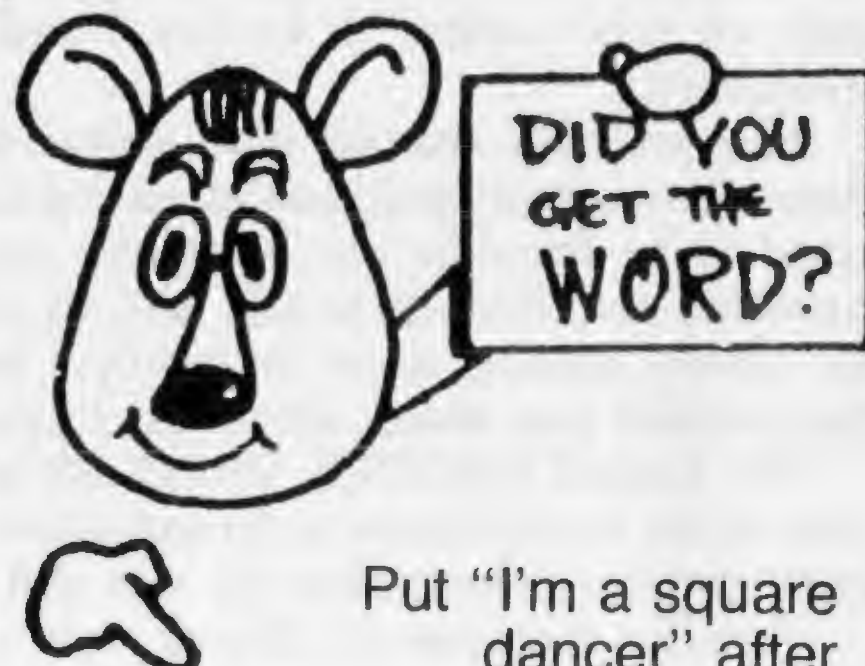
"I'm A Square Dancer!"

IT HAS RECENTLY come to the attention of the California Square Dance Council that the number of dancers attending festivals, identified to convention bureaus, differs greatly from the number of people registered for the festival. Consequently higher rent is sometimes charged for the use of the facilities.

Dancers can help correct this situation by identifying themselves as dancers when securing services and/or products.

With that in mind, the Council offers the following "spot" reminders to be used by editors of area publications (as well as by those who put out club newsletters or work in dancer or caller associations). Please feel free to use these whenever you have space. It will also encourage your advertisers, and will let the world know how many people are a part of the National Folk Dance.

Only four small words but they have great meaning when placed after your signature. Be proud that you are a square dancer and let the world know it.

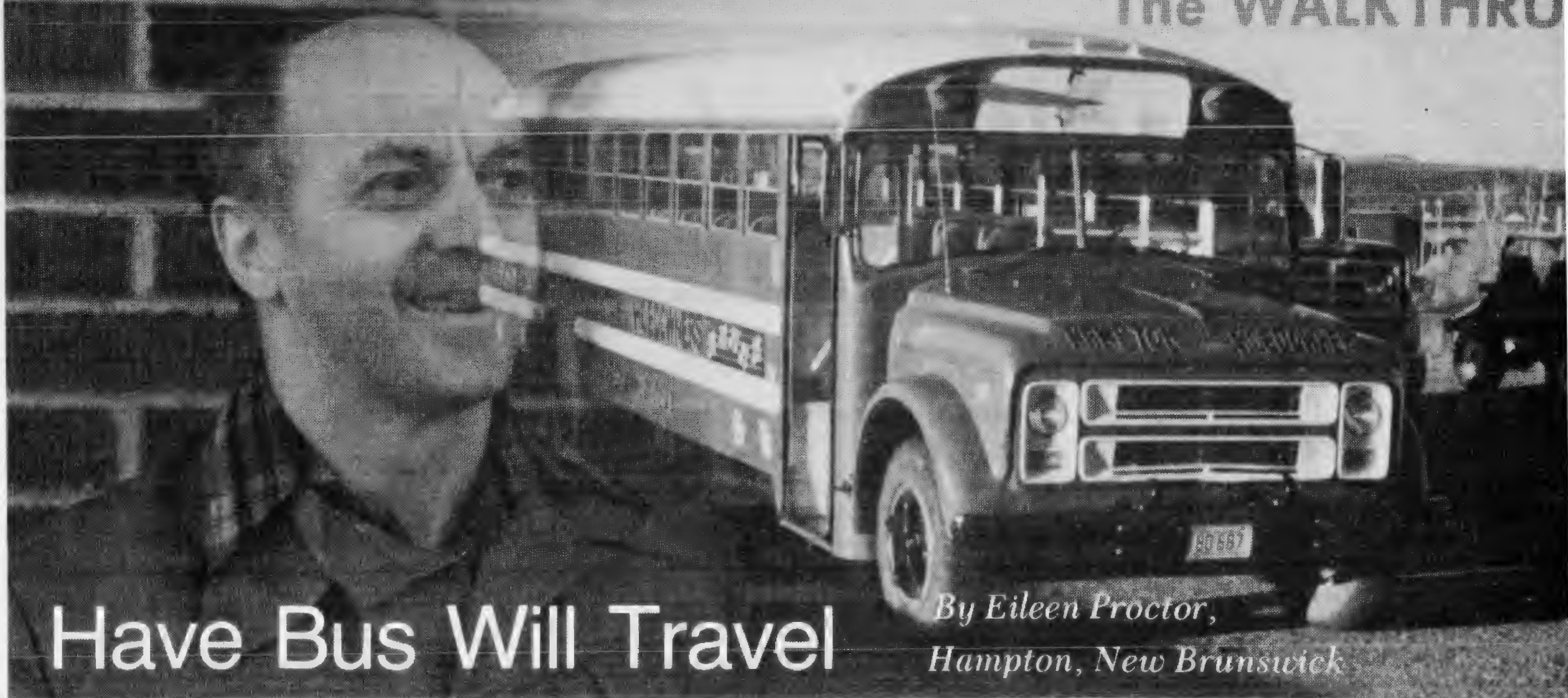


Don't Forget

"I'm A Square Dancer"
after your name!!



Put "I'm a square dancer" after your name!!



Have Bus Will Travel

*By Eileen Proctor,
Hampton, New Brunswick*

WHAT DOES THE EXPRESSION, "Have bus, will travel," have in common with square dancing? I believe it best describes our small, enthusiastic square dance club, the Hampton Hoedowners.

Our club started during the winter of 1978 when Art Capson and his wife, June, conducted square dance classes at Hampton. Two to four squares found fun and relaxation in the school gymnasium. There was no graduation that year but it was the beginning of square dancing in our area. In the fall, six of the original couples were joined by others to begin classes in earnest in the Anglican Church Hall. Ten couples graduated and in April, 1979, we chose our name, designed a badge and banner, elected a club executive and were off and dancing.

Two more squares were added each year from graduates and, while some of our dancers moved away or gave up, others moved into our community and joined the club. We now have an active membership of over six squares.

From the beginning we have been enthusiastic about traveling. We have visited most of the clubs in southern New Brunswick, some in other parts of the province and some down in Maine. We take delight in banner stealing. Talk often centered on what fun it would be if we could all travel together to and from these dances. One of our couples, Clifford and Doris McKinney, purchased a retired school bus to use as a hunting and fishing camp, but when

the bus proved to be in good mechanical condition, they offered it to the club for transportation. Needless to say, we jumped at the opportunity. Most of the club members helped paint and decorate the bus in our club colors, green and white, and Art displayed his sign-painting skills by designing the lettering and square dance symbols. Whenever we arrive at a dance in our very special bus, we attract no little attention.

At home our club sponsors two special dances each year with well-known guest callers and cuers. We also hold three invitational dances a year, including a "Sloppy Joe Night" in February with sloppy-joe costumes and food. This is an all-out fun night.

Over the years we have participated in many community fairs, parades, senior citizen nights and shopping mall demonstrations. Last summer we took part in the Rodeo East stage show, held in Saint John, with guest star, Minnie Pearl. Aside from our dancing, our club members get together to celebrate birthdays and anniversaries and to entertain their families at picnics, barbecues, corn boils and bowling parties.

We have found in our square dance club friends, fun, entertainment, great exercise, relaxation and, in times of sorrow or sickness, someone to share our burden. We salute our caller and his taw for introducing us to square dancing, for their patience, guidance and understanding during our growing pains.

Happy dancing to all. Watch for our bus!

Traditional Treasury

By Ed Butenhof, Rochester, New York

A NUMBER OF YOU HAVE WRITTEN to ask for advice on planning and carrying out a traditional dance. This is the kind of question that if asked of ten callers would give you fifteen answers. All I can do is give you my answer, or rather answers, since I have two. They depend on what you want to accomplish. If you want to recreate a certain time or a certain place, you need to research dances of that time or place and duplicate them as closely as possible. Some will even costume themselves accordingly and even use actual dance programs that have been preserved. Barbara and I participate in several groups that enjoy this kind of traditional dancing and it's lots of fun — but that's not what this column is all about.

The second answer would be for those who want to have a good time without too much strain, for dancers who want to relax and are not too concerned with stylistic perfection. My answer? Variety. Traditional dancing offers an immense pool of material, all time-tested, and I mean more than just variety in choreography. There are dances for two couples, four couples or for "as many as will" (to quote some old books). There are fast dances and slow ones. There are dances that are perfectly phrased with the musical measures and others where phrasing is ignored. Some are dignified and some are rowdy. There are squares, contras, circles, mixers, couple dances, solo dances, dances for groups of three people, five or nine. Music should be varied also. There are jigs, reels, marches, polkas, waltzes, different instrumental leads. Live music is always best if it's available and affordable, but if you must use records, you have a wider variety of sound to use and you should consciously vary that sound. Encourage dancers to change partners, at least occasionally — another form of variety.

Not so incidentally, not all traditional dances are easy. Some are very tricky indeed, either in pattern or footwork, or both. An-

other variety, therefore, is in using some difficult dances along with some easy old favorites or just plain silly ones. Difficult is relative to the experience of the group. This is where good judgment comes in. Don't shoot too far over their heads.

The real advantage of tradition, to my way of thinking, is that there are so many traditions — all different to some extent. Some of these traditions I find very confining in that the music all sounds the same and steps and choreography have little variation, but when mixed with other traditions, they make a nice change of pace. By picking and choosing, variety is obtained easily and you need never run out of material. I hope this column will help you in your search for variety. That at least is my purpose.

A partial bibliography of useful books, many available in used book stores, is as follows:

Good Morning

by Mr. and Mrs. H. Ford, 1926

* **Cowboy Dances** by L. Shaw, 1939

* **The Country Dance Book**

by Tolman/Page, 1937

* **The Round Dance Book**

by L. Shaw, 1950

The Country Dance Book

by C. Sharpe, 1918

Eight Yards of Calico

by Hunt/Underwood, 1952

Dances of Our Pioneers

by G. Ryan, 1926

American Squares of West and Southwest by L. Owens, 1949

Square Dance by R. McNair, 1951

Dance a While

by Harris/Pittman/Waller, 1950

Please see TRADITIONAL, page 94

*Available from Lloyd Shaw Foundation, Box 134, Sharpes, Florida, 32959.

Lead With Good Manners

by Lloyd and Elise Ward, Eugene, Oregon

ANY DANCER who has been in our activity for any length of time is aware that in dancing either rounds or squares you meet the greatest people in the world. The relaxation, the challenge, the friendliness and the just plain fun of our activity is why we keep dancing. However, something has been bothering us for sometime. We know dancers are friendly, kind people but occasionally the actions or attitudes of some dancers has caused us to be concerned and somewhat disappointed. We have noticed that some dancers, both square and round, seem to have forgotten something they learned in basic class. We call it courtesy and tolerance. Yes, these same dancers who are cheerful, helpful, fun loving and generous tend sometimes to forget courtesy to their fellow dancers. We have seen these same dancers display poor manners.

At dances, both large and small, we have observed a few things of note. To illustrate the point, here they are:

When a round dance is about to begin, some square dancers cluster together on the dance floor in the space the round dancers need in order to do their thing. Is this being courteous?

Have you ever seen square dancers charging through the round dance circle before the round is finished? Yes, it has happened. Recently while cueing a round I was amazed as

one of our lady square dancers walked not once but twice across the floor cutting through the round dance circle. Courtesy?

Round dancers who waste time by failing to "circle up" promptly for the round are also not doing their part to help keep the dance going on schedule.

Dancers like to talk but the time not to talk is when a round dance teacher or a caller is teaching a dance or a particular call. It is not easy for dancers to listen to the instructor or caller if the conversations on the sidelines are so loud they cannot hear what they are supposed to hear. We need to remind ourselves that free speech is our right, but others have rights that must also be respected. Tolerance is the word.

One might say that a typical square dance that includes rounds is actually choreographed, like a singing call or a round dance. To be good it must flow easily and be harmonious. It must make the dancers feel good not only when they are dancing but also after they have finished. A dance is spoiled if there is anything that disturbs the harmony and fun of a dance. So it is with tolerance and courtesy for other dancers. If one is not tolerant or courteous, it destroys the flow and harmony of our activity.

Let's have happy dancing and our activity will remain healthy

Roundance Module Feedback

by Stan and Connie Constantine Colorado Springs, Colorado

IN THE NOVEMBER, 1981 issue of **SQUARE DANCING's** Roundancer Module, Bruce and Roberta Bird expressed concern over the possible development of very small clubs with rigid standards. You, and they, might be in-

terested in knowing that situation already exists in Colorado Springs, dictated by the cuer, not, so far as we know, by the members.

We have been round dancing for over five years. The teacher from whom we learned

told us, "Wherever you may be dancing, if you think a dance is within your capabilities, try it." If we had to fake our way through a movement we didn't quite remember, that was OK so long as we did not get in anyone else's way. He did caution us to be sure we were not totally out of our depth.

Two Choices

To try and make a long story short, there are two round dance groups here headed by the same cuer. The lower level group is so large and the floor so crowded, we didn't really enjoy it, hence we opted for the higher level group which was smaller. Neither, incidentally, gives any indication it is a "closed" club.

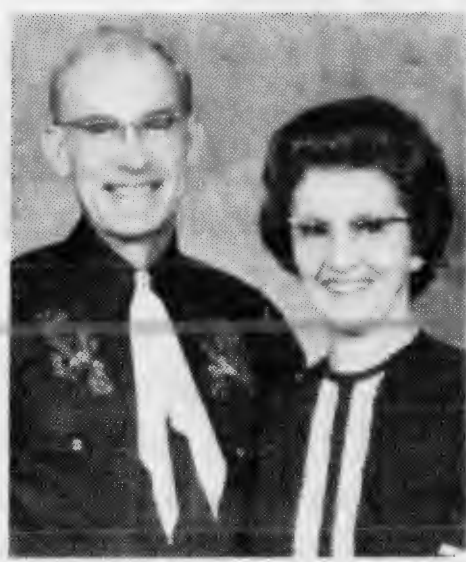
The last time we attended the higher level group, we tried only those dances we thought we could handle. In one or two we couldn't totally recall a couple of steps, faked them and kept going, but did not interfere with anyone else. The cuer made a point of telling us, in the hearing of others, that he would not permit, on *his* floor, anyone who could not perform a dance 100 percent perfectly.

In square dancing it is considered very unacceptable to make anyone feel uncomfortable because of an occasional goof. Doesn't the same philosophy apply to round dancing?

I have no way of knowing how many are driven away from round dancing by such comments but suspect it could be many. We won't go back. Who needs surprises like that when going out for an evening of enjoyment?

True, we are not perfectionists and we don't believe in turning pleasure into work by trying to memorize innumerable dances. We know some can do that easily; we can't. We listen closely, do our best and don't think it is the end of the world if we, or anyone else, goof now and then. Incidentally, we have danced to some of the country's top teachers and have never heard their exhibiting such rude, egotistical behaviour.

I guess our only hope is that another teacher will come here — one who does not feel he or she "owns" the floor, and is willing to let dancers enjoy themselves, without having to attain professional perfection to feed the teacher's ego.



Mike and Mary Michel, Athens, Georgia

WE DISCOVERED THE ATTRIBUTES of this dedicated couple through the Dixie Crier, the voice of the Georgia State Square Dance Association. The year 1973 marked the turning point for the Michels when Mike, a professor of botany (he teaches and does research in soybean culture) and Mary, a self-identified "domestic engineer" with a degree in home economics, entered the square dance scene. Within a month they were eagerly helping form a class. Exposure to round dancing followed quickly and within two years their avid interest in rounds developed to a commitment and a dedication that is appreciated by the many dancers who benefit from their strong leadership.

Never hesitant to accept responsibility in this activity, which had become their primary interest and most enjoyed recreation, by 1975 the Michels were serving on the GSSDA's Board of Directors. Three years ago they chaired the committee that prepared the Association's first statewide club directory. Now, these directories can be found in all Georgia visitor stations where they serve to welcome square dance travelers to Georgia and to invite and guide them to club dances.

Mike and Mary's concern for the youth of the state led to leadership roles at the 4-H Clubs' square dance festivals held each year at Rock Eagle. At these affairs over 600 teenagers gather to learn, practice and enjoy a full weekend of square dancing. Mike and Mary are members of the Dixie Round Dance council and Roundalab and continue to serve their own club on a regular basis as well as being in demand for special area dances.

It is our pleasure to pass along the sentiments of fellow leaders and dancers who submit there are few, if any, whose time and talent is in more demand than this notable couple or who can and will assume such a wide range of duties, while offering their best at all times. The Michels are undoubtedly great to have on any team!

The CALLERS



Modular Choreography

– Set 'em Up,

Let 'em Dance & Get 'em Out

by Calvin Campbell, Ft. Collins, Colorado

Modular Choreography is a proven theory of calling and our author this month is most knowledgeable on the subject. As you read this you may wish to have your "dancer-checkers" ready so you may follow the moves and more clearly understand what Cal is saying. As a caller you will find the different calling theories, covered in past chapters of this Textbook. Perhaps not all of them will appeal to you but just knowing of their existence may benefit you in the future.

ONE OF THE MOST SUCCESSFUL STYLES of calling involves the use of modules. As we explore the framework of modular choreography we will highlight particular types of modules until we have covered all the major types. The technical discussion of the theories of modular choreography will be kept to a minimum. The major object is to present variety material from a limited number of widely recognized setups and module types.

Setup Modules — A group of square dance calls which moves the dancers from a static zero square to a specific setup. A static zero square is the starting point where everyone is at home with their partner. An example of a setup module would be to move the dancers from a normal squared up set to an 8 chain thru formation by having the heads square thru four hands. The setup at the end of the square thru is called a Zero Box or a Box 1-4.

The above example is a very simple version of one of two widely recognized types of setups that many callers use. The second most popular type of setup moves the dancers from a static square to a zero line or a 1P2P line. An example is heads lead right and circle four to a line.

These two reference points have become popular because the Formation, Sequence and partner Relationship (FSR) of the square is such that the square is resolved at the end of the module. To put it simply, when you are in these two setups you are ready to bail out of the square to a left allemande and everyone will end up in the right order with the right partner. This is handy when the set breaks down right off the start. These setups also allow the easy use of zeros and equivalents which will be discussed in the coming months.

In this series all setup modules which move from a static zero square to a zero box (Box 1-4) will be preceded by the label ZS-ZB. Setup modules which move from a static zero square to a zero line (1P2P) will be labeled ZS-ZL. This

will provide a method where by the type of module and FSR can be easily recognized for future use. It also tells you where the module starts and ends.

SETUPS

ZS-ZB (Box 1-4)

Head ladies chain Sides promenade 3/4 Heads pass thru	Heads turn thru Separate around one Into the middle Left turn thru	Heads flutterwheel Touch Hinge and flutter Pass thru
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ZS-ZL (1P2P)

Head men & corner Girl pass thru Separate around two To a line of four	4 Ladies Chain 3/4 Roll away 1/2 sashay Heads square thru Split the outside 2 Around 1 to a line of 4	Heads lead right Swing thru twice Hinge and flutter
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Getout Modules — A group of square dance calls which move the dancers from a known setup (FSR) to a static zero square. If you know the Formation, Sequence and partner Relationship of the square, then at the end of a successful getout everyone is back at home position with the original partner. Don't worry about the FSR concept too much because in this series of articles, most of the getout modules will start from either a zero box (Box 1-4) or a zero line (1P2P). These particular setups are easy to work with and are also normal resolution points for sight callers and thus the same getout modules can be used to add variety to the end of a routine.

ABOUT THE AUTHOR: Cal Campbell is no stranger to these pages having contributed articles on Modular Calling as a part of The Callers Textbook (Square Dancing, May and July, 1978). Together with Don Armstrong he edited The Caller/Teacher's Quick Reference Guide in 1975 and he has actively participated in the activities of Callerlab, The Lloyd Shaw Foundation and numerous National Square Dance Conventions. Cal is well versed on the subject of Modular Choreography and presents these thoughts as a means of introducing the theories to others.

Clever getouts are one of the more enjoyable aspects of square dancing. For years the left allemande has been used to indicate to the dancers when they have successfully completed a dance routine. The element of occasionally being just slightly surprised when the caller says 'left allemande' adds variety and pleasure to the evening. The same thing applies when the routine ends in a right and left grand or a just a promenade. I have even danced to callers that could get out to a static zero square without any of the above. This works very well with memorized routines but will not be discussed here.

The two reference point setups are more fully described in the preceding paragraphs on Setup Modules. Of course, using these starting setups means that the shortest getout is a simple left allemande but the idea is to add a little spice. Getouts that move from a zero box (Box 1-4) to a left allemande will be

labeled ZB-AL. ZL-RLG getouts go to a right and left grand and ZL-Prom getouts end in a promenade. Of course, we could also have ZB-RLG and ZB-Prom getouts as well. It is generally assumed in recording notes on getouts that once the square has been resolved back to a left allemande or a right and left grand that the average caller can get everyone the rest of the way back home.

GETOUTS

ZB-AL

Star thru Square thru 3/4 Left allemande	Swing thru Men trade Box the gnat Change hands Left allemande	Touch Men trade Hinge and flutter Pass thru Left allemande
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ZL-AL

Just the centers Box the gnat Same 2 Square Thru 4 Ends star thru Everyone Sq thru 3/4 Left allemande	Star thru Dive thru Pass thru Right & left thru Eight chain three Left allemande	Diagonal end ladies Chain Same 4 dixie style To an ocean wave Step thru Left allemande
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Zero Modules — A group of calls which moves the dancers through a relatively short routine and then back to the same Formation, Sequence and partner Relationship (FSR). For example, let's say the dancers are in a Zero Box (Bx 1-4) Setup. A zero module from this eight chain thru formation will return everyone back to the same eight chain thru formation (FSR) at the end of the module. Nothing of importance to the resolution of the square has changed. The arrangement of all of the dancers in the square is the same as before the module started. The overall effect at the end of the module is zero, hence the name. This is nice because you know where the dancers are before the zero module started and you can relax and not worry about where they will be at the end of the module.

You can use zero modules to add variety into the middle of a memorized routine. As an example, any time a memorized routine has two couples facing each other, you can plug in one of the facing couple zeros list below and then continue on with the memorized routine as if nothing had happened. If you are a sight caller and know some zero modules well enough, you can use the time while you are calling the module to think about what you want to do next. If you use modules as a calling method, zero modules can become the central core for the theme of the dance.

There are several tricky points about zeros and if you like to write your own modules it would be wise to study and understand the different types. In order to keep things simple, this section will only present a limited selection of the many types of zeros. The first type that will be considered are zeros that work with any pair of facing couples (girl on the boy's right). The modules will all be labeled FCZ for Facing Couples Zero.

ZERO MODULES FCZ

Swing thru Box the gnat Right and left thru 2 ladies chain	Swing thru Girls cross fold Box the gnat Right and left thru	Pass the ocean Spin the top Men run Wheel and deal
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Some of the modules will also work from any foursome where the two facing pairs are clearly separated from the rest of the square. Examples would be two boys facing two girls or two pairs in a half sashayed position. These modules use square dance calls which do not require an identification of sex to execute. These will all be labeled with a FCZ (nsa) for No Sex Arrangement. You may have to be careful where you use these modules because the dancers may not be used to dancing from some of the combinations. They will all still work from normal facing couples.

FCZ (nsa)

Veer left Tag the line right Wheel and deal	Swing thru Ends fold Peel off Wheel and deal	Ocean wave Ends trade Recycle
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MORE ON MODULES next month

FOLK DANCE, continued from page 10

writer or announcer off on the correct foot when reporting on this activity.

Folk Dance ?

One source defines *folk* as “. . . people in general; . . . originating among or having to do with the common people, who transmit the general culture of the group through succeeding generations (folk art).” The same source defines *folk dance* as “. . . A traditional dance of the common people of a country or region.”

From this, one might gather that the simpler the dance, the more readily available it is to the “common” man and lady — to the general public. At a square dance reception held in Washington, D.C. Tuesday evening, April 27, prior to the passage of the bill, caller, Dave Taylor, made it apparent to the Congressmen, members of their staffs and others in attendance, that this was truly the dance of the people of America. He then proceeded to call what was described as an outstanding one-night stand involving many who had never square danced before and letting them know that what they were dancing, was indeed *The*

American Folk Dance.

From this we should realize that the uncomplicated, the traditional, the true fun and friendly aspects of square dancing may well be what the *folk* — the people of this country — are looking for. With that in mind, be ready for an upsurge in requests for one-night stands and possibly limited exposure classes that will bring vast numbers of newcomers into the activity, seeking a simple, folk-like program of *limited involvement*.

It matters little whether or not the people who are attracted to this form of American Square Dancing ever feed into the contemporary scene as we know it today. It's of little importance that they move into the Mainstream, Plus or Advanced plateaus. However, if they can find a place where they can be a part of the tradition in this truly American folk dance, where they can enjoy the fun and the friendly surroundings, then we will have provided them a place where they, too, can share in this *Folk Dance of America!*

LADIES ON THE SQUARE

A Variety of Ideas



FROM VARIOUS SOURCES come ideas for this month's column. Both individuals and clubs should be interested in the comments and suggestions presented.

Square Dance Earrings

May Sasseen, round dance teacher in Southern California, offers this idea. Match your earrings to your square dance outfit. Buy small round buttons; cover them with scraps of your dress fabric; attach earring clips (available from hobby and craft shops) with epoxy. You'll find your lovely earrings attract much favorable comment.



Dress Lengths

DeLoris Howder of DeLoris Square Dance Dresses, Horton, Kansas, voices a concern that has been heard in many areas recently. She writes, "I feel the better-dressed lady should have her dress fit to the base of her knees with her petticoat 1" shorter. The fuller the petticoat, the shorter the look. As I watched dancers at a convention, I was ashamed to say I was a designer of dance dresses. I saw older women wearing dresses way above their knees and larger women with dresses as short or shorter.

"Is there anyway these dancers can look at themselves as the public sees them? There are some who don't care but I feel that most women want to look their best.

"There should be two lengths of dresses — one for clogging and one for square dancing. Square dance lengths are okay for clogging but clogging lengths are not right for square and round dancing."

Quantity Recipes

With summer here and many square dancers enjoying camping activities or planning club and family combination picnics and potlucks, here are some quantity guides for large groups. This list comes from the Campfire Squares, via the *NSDCA Times*.

This guide is for 50 persons. The amounts can be cut in half for 25 persons or doubled for 100. Quantities allow a medium to small serving per person, figuring there will be great variety from which to choose.

Apples for pies — 15 lbs.

Cold cuts — 8 lbs.

Ham (canned) — 14 lbs.

Ham (baked, bone in) — 25 lbs.

Hamburger — 10 lbs.

Relishes: carrots — 2½ lbs.

celery — 10 med. stalks

olives — 2 qts.

pickles — 1½ lbs.

radishes — 10 bunches

mint, nuts — 2 lbs.

potato chips — 3½ lbs.

Salads: tuna — 8 lbs.

chicken — 20 lbs.

coleslaw — 6-8 heads cabbage

mixed greens — 12-13 heads

lettuce

potato — 15 lbs. raw potatoes

Salad dressings: French — 1½ qts.

mayonnaise — 1½ qts.

Vegetables: canned — 2 #10 cans

frozen — 13-17 10 oz. pkgs.

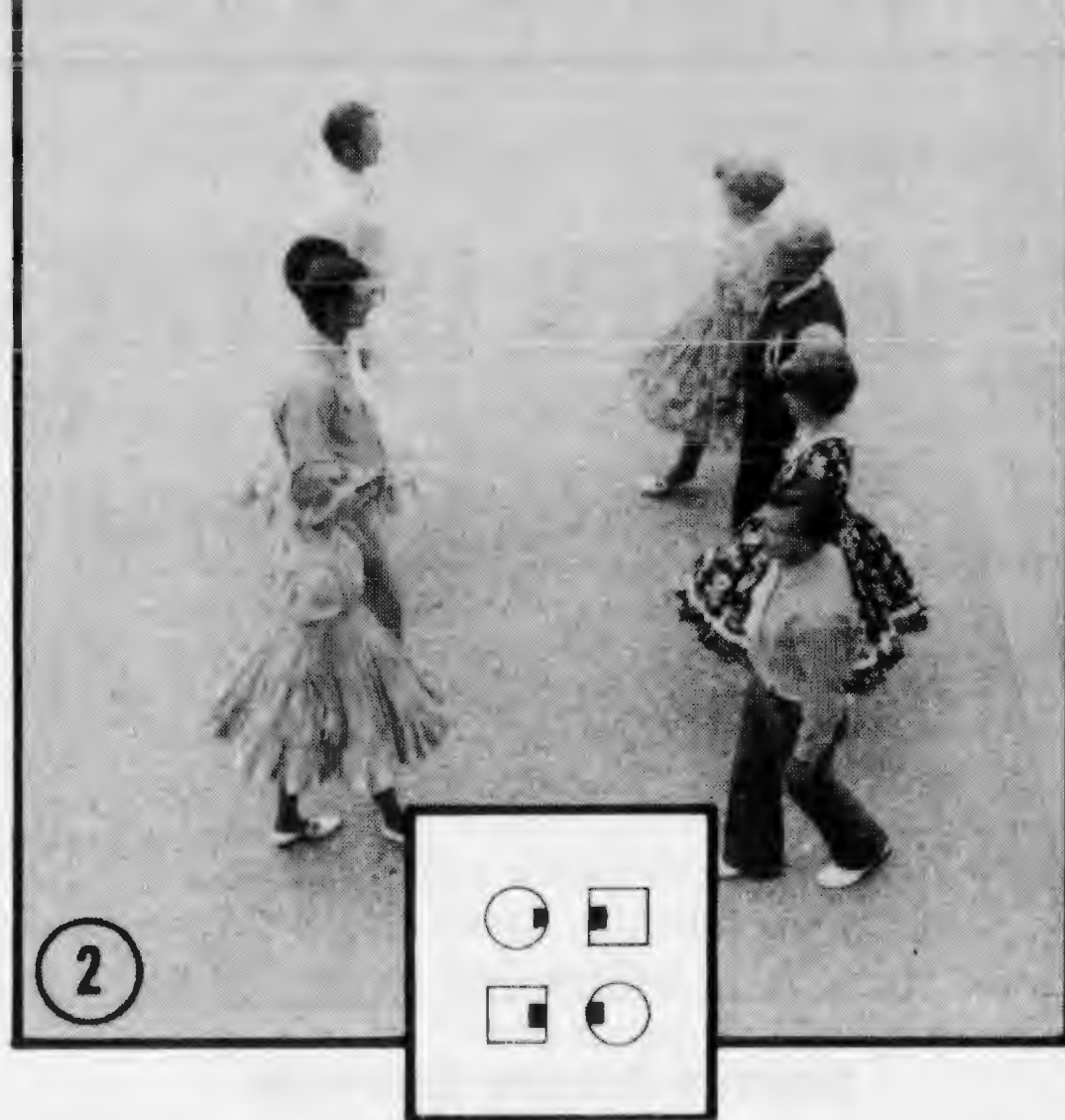
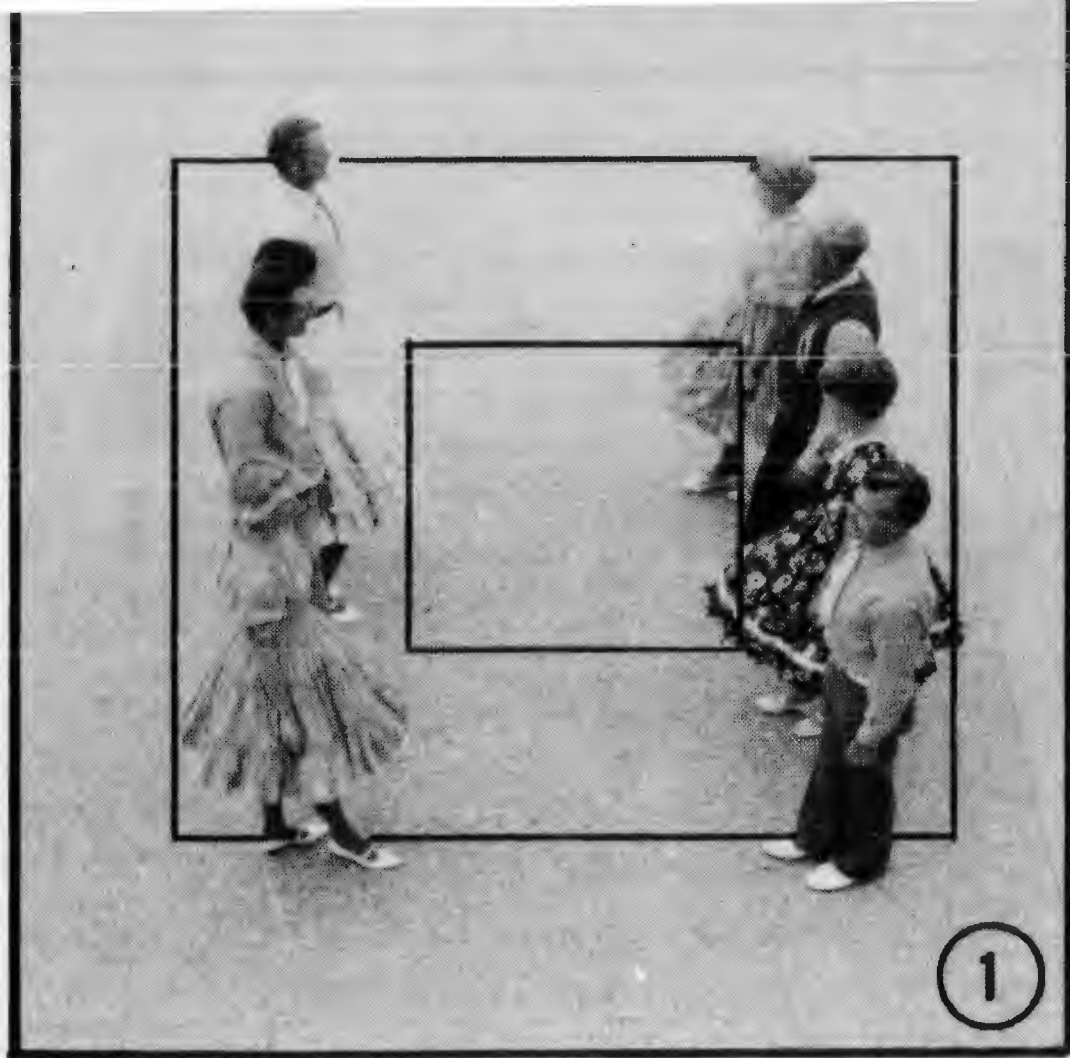
6-8 family size pkgs.

fresh — beets, carrots, cab-

bage, green beans — 13 lbs.

— potatoes, tomatoes —

18 lbs.



Style Lab

A CLOSER LOOK AT LOAD THE BOAT

A FEW YEARS BACK when this pattern was introduced to square dancers, there were a number of raised eyebrows. A movement that has one action going on "inside" another tends to get busy and sometimes

awkward, particularly if the conditions of the hall crowd a square in such a way that the dancers are deprived of comfortable maneuvering. The problem seems to have been licked, inasmuch as Load the Boat has not only survived; it has flourished and holds a spot in the Plus movements plateau.

An interesting thing that Load the Boat has in common with some of the other two-part movements — some of the dancers are doing one pattern while the balance of the dancers are doing another. Callers have discovered that we can gain extra variety from having the "outsides Load the Boat" while the center dancers do some other pattern. Or, centers may do the acceptable pattern for Load the Boat while those on the outside are told to do





something else; something that takes the same 12 counts of music and ends with everyone in the right position.

It is the latter situation — the centers doing a solo rendering of their half of Load the Boat — that frequently needs additional drilling. There seems to be a tendency — with all the action going on around the perimeter of the square — for those in the center to press the panic button. Because of this, let's concentrate on the action of just the center couples as we see them lined up in two facing lines of four, ready to start (1). You will note the center portion of the square is marked to indicate the action area for the center dancers.

Now, with a combination of photographs (of the entire square) and diagrams (of just the



center four), let's follow the pattern for the insiders. These four (2) pass thru (3), then turn a quarter to face out (4). They do a partner trade (5), move to the center (6) and pass thru (7).

At this point (8) they have completed their 12 steps of the figure and are ready to do whatever they are directed to do by the next call.

You'll find a number of calls of this type and while you may have no problem doing your part as long as the movement is done in its "garden variety" form, you may find that once the parts have been separated, you tend to get a bit disorganized. For that reason, movements of this type make excellent grist for workshops.



ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Arizona

On July 16-18 the White Mountain Square Dance Club will hold its 33rd Annual Square and Round Dance Festival in Showlow. The club recently held a mortgage burning dance and are now the proud members of their own building. — *Hilda Bashaw*

Phoenix area dancers got together on March 28th for a benefit dance. Several clubs and The Valley of the Sun Square Dance Association helped out with donations. A total of \$1,622 was raised and presented to the American Cancer Society. — *Albert Wigchert*

Oklahoma

Our club, The Ardmore Promenaders, pre-

sented us with a quilt last Christmas. It was a complete surprise although they had been working on it for six months. Each couple in the club designed and made a block and then had the finished product quilted. We feel we have the greatest club in the whole United States! — *Ed and Karen Gloodt*

Minnesota

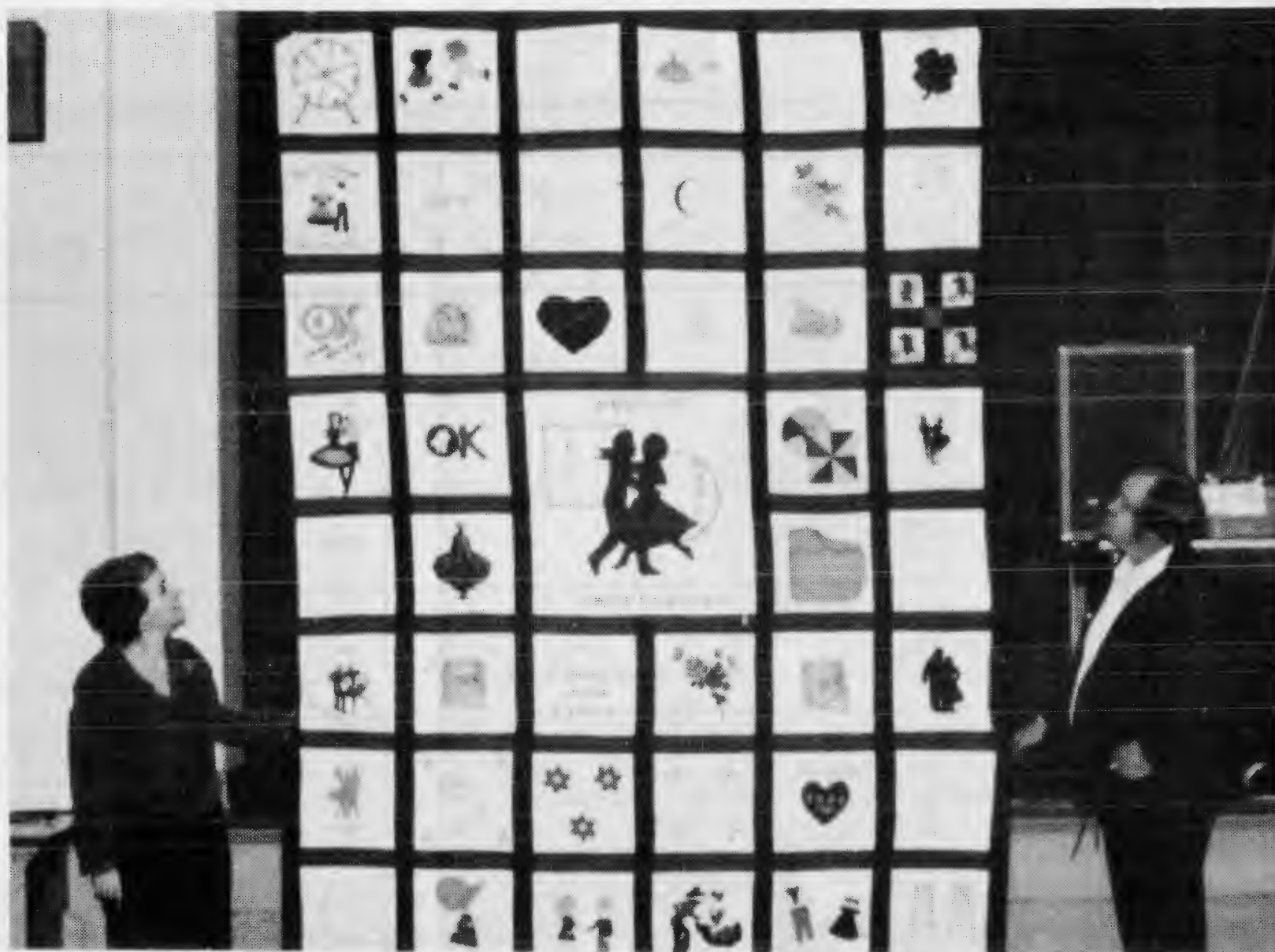
Remember the old saying, "A stranger is just a friend to meet"? Six square dancers are out to prove that is true by joining with the Friendship Force of Minnesota as part of the entertainment group going to Japan. Three of the couples have participated in this activity before, traveling to Germany, Canada and other places. Square dancing is well accepted. The Friendship Force is a cultural exchange and has members in every state. The countries exchange individuals, housing them with local families. Hopefully both groups learn a little of each other's way of life and so can better understand each other.

— *The Roundup, Official Publication of the Square Dance Federation of Minnesota, Inc.*

Florida

The Florida Federation of Square Dancers is supporting the establishment of a Florida Square Dance Hall of Fame. Strawberry Squares has offered its hall as a permanent home. Mechanics and criteria are still being worked out but dancers, callers or cuers who have been actively involved in the Florida activity for 10 years or longer and have devoted time and unselfish labor to square dancing will be considered. Their pictures and a

Ed and Karen Gloodt
admire their quilt
presented by members
of The Ardmore
Promenaders,
Oklahoma.



resumé of their accomplishments will adorn one wall. It is also hoped to display various memorabilia of the Florida square dance activity. Suggestions and/or memorabilia may be sent to Hall of Fame, Strawberry Square, 4401 Boot Bay Rd., Plant City 33566.

New Mexico

The 24th Annual August Week-End Dance will be held August 27-29 at The Inn of the Mountain Gods Conference Center in Ruidoso. Located on an Apache Indian Reservation, this beautiful new resort promises to be a showplace in the southwest. Melton Luttrell and Dick Parrish will be calling, with John and Wanda Winter cueing rounds. This event is sponsored by George and Ruth Cooper and additional information may be had by writing them at PO Box 1477, Ruidoso 88345.

Saudi Arabia

In Riyadh there are six square dance clubs: Desert Swingers, Tuesday and Saturday; Dune Dancers, Sunday; Dust Devils, Monday; Castle Squares, Tuesday; Shooting Stars, Thursday; and Circle Eight, Monday and Friday. It is possible to dance five nights a week from Basic 50 level to Plus II. A scheme to get everyone mixing is the Riyadh 6 Clubs Dancer badge. To qualify a dancer must visit all the clubs on their main dance night and collect an attendance slip from the caller. I will be leaving in April and wish to thank all the dancers for their friendship and hospitality during my three years in Riyadh and to wish success to Riyadh's seventh club, the B.Z. Squares, who have recently graduated. For further information, visitors or new arrivals to Riyadh should phone Riyadh 4766566, Ext. 4610, and ask for Russ Ashworth, the Desert Swingers' caller. The area is also fortunate to have a rising caller, Herb Holden, who recently graduated from one of Cal Golden's callers colleges. He is making his mark in the area. And lastly, here's a possible "first." On January 9th, during an eclipse of the moon, four boys and eight girls formed a square of 12 and danced to the calling of Russ Ashworth. A badge was designed and is now worn by this select group. — *Dave Field*

New York

The 11th Annual Flaming Leaves Square Dance Festival, sponsored by the High Peaks Squares of Lake Placid, will take place September 24-26. Since its inception, the Festival has grown more than 10 times over. Special activities over the years have included a sew-



Three generations and 11 members of the Dillon family are pictured at the 1982 Class graduation of the Timber Twirlers, Carson, Washington. Snap and Lauretta Dillon, three daughters, two sons-in-law and four grandchildren were in two different classes taught by Dick and Marge Pentecost.

ing clinic, callers' showcase, fashion show, after parties, Saturday night buffet, special badge dancing and the crowning of a king and queen. For additional information write P.O. Box 942, Lake Placid. — *Bernie Baker*

Due to the closing of Ponderosa Hall in Scotia on June 26, the Northway Squares have cancelled the Sunday dances with Dick Leger as caller. The program had been set for a dance one Sunday afternoon each month, April through December, and would have given new dancers and the occasional dancer a dance they could enjoy. Many of us will miss the beautiful Ponderosa Hall and the friendly hospitality of its owners, Roland and Lois Down. — *Mary and Bill Jenkins*

Hawaii

The Promenaders Square Dance Club at Hickam Air Force Base celebrated its 25th Anniversary on April 2nd with a dinner-dance at The Officers Club. 171 dancers attended. The club was formed in 1957 and in 1979 moved to its present location and changed its name to the Promenaders. The club members worked hours to clean and repair an old building used as a fire station in World War II and the same building is still used and maintained by the group. On March 26th, a class graduated bringing the membership roll to 94 fun-loving square dancers. Anyone coming to Hawaii is invited to dance with the Promenaders any Friday evening from 8:00 to 10:30.

ROUND THE WORLD of SQUARE DANCING

Contact Ann Goodwin, 2346 East Apollo Ave., Honolulu 96818 (808) 422-7951.

Ohio

All square and round dancers are cordially invited to bring their families and enjoy an exciting campers' weekend at Hidden Valley Campground, Archbold, September 3-6. A complete program of dancing and workshops is planned. Bill Shipman will call squares and Dave and Shirley Fleck will be in charge of rounds. This is the 11th year for this get-together.



JoAnn Penton and John Cullom were King and Queen at the 13th Annual Belles and Buoys Mardi Gras Festival in Gulfport, Mississippi. Their royal court consisted of 20 couples representing clubs from four states.

Photo by Holston Studio

Libya

Again this year, our club, the Cyrene Circle, has been decimated by departures from Libya. We are trying to bolster our membership with a class. This is our sixth class and the largest to date. We have 40 dancers in it from England, Ireland, Scotland, France, Sweden, India, Turkey, Morocco, Goa, Pakistan, the Philippines and Holland. The Americans have all departed except ourselves. The club

is totally dependent upon teaching records, the yearly premium records and the teaching instruction handbooks. We will be leaving Libya this summer and returning to Utah. Looking forward to dancing with the "big kids." Thanks to your organization for bringing square dancing into our simple social life in Benghazi. — *Dick and Dorothy Davis*

New Jersey

A Baltimore '84 National Convention Booster Ball will be held Saturday, July 24, in three large halls located at the Crestwood Villages, Whiting. There will be continuous dancing from 1:00 — 9:00 PM. The event is sponsored jointly by the Central New Jersey Square Dance Association, Northern New Jersey Square Dance Association, Delaware Valley Federation, Callers Council of New Jersey, Dance Leaders of Delaware Valley and Northern New Jersey Round Dance Leaders Council. Shuttle buses will provide transportation between the halls. All proceeds go to the 1984 Convention. For further information contact George and Rose Dock, 31 Waverly Place, Freehold, New Jersey 07728.

— *Harry and Alberta Van Luvender*

Michigan

The 20th Annual Subscription Dance by the Lansing Area Federation of Square and Round Dancers will be held July 23 at Gardner Junior High School. Featured caller will be Jim Lee from Hamilton, Ontario, with Artha Shaw cueing rounds. All dancers attending will receive the 10 annual issues of the Lansing Newsletter.

— *Jack and Pat McConnaughey*

Washington

The 26th Annual Summer Square Dance Festival and Salmon Barbecue featuring Dick Waibel will be held at the Western Dance Center at Sullivan Park in Spokane, August 27-29. For information write Frank and Patricia Comer, East 910 Decatur, Spokane 99207.

Colorado

On Saturday night, February 27th, a square came from Harbor Springs, Michigan, to steal the Shavano Shufflers' traveling banner. The group traveled 1,817 miles to attend the dance in Salida. The trip was planned seven months earlier and members of the Shufflers are now planning to go to Michigan to retrieve their banner. The Shavano Shufflers have traveled well over 10,000 miles a year, obtaining over 100 banners or retrieving their own. They extend a challenge to any club

Paul Brinkerhoff, President of the Shavano Shufflers, Salida, Colorado, hands over a special traveling banner to Joe Blackmore, President of the Whirlaways of Harbor Springs, Michigan. The club traveled almost 2,000 miles to obtain this banner.



world-wide to see if it can meet this record. In March the Shufflers traveled with two squares to New Mexico to dance with two clubs and obtain the banners of the Chaparrals and the Allemande Leftovers. The closest club they have visited to date to obtain a banner was 60 miles from home. — *Edith Brikerhoff*

Crete

I am stationed in the air force on this island and my family and I live here. We have a very small club of five couples and at present we are teaching two additional couples. I have had no experience at teaching or trying to call so am doing it by my "boot straps," so to speak. We are at the end of the line for any USO or other type of entertainment. We hope that any dancers and/or callers vacationing or traveling this way will give us a call as it would be great to do some square dancing. The Aegean Sea Saws, as the club was called at one time, had 16 couples but folded in October, 1979. Hopefully we can get it going again. Contact us as follows: Jerry R. Todd, 6931 ESS, Box 758, APO New York 09291.

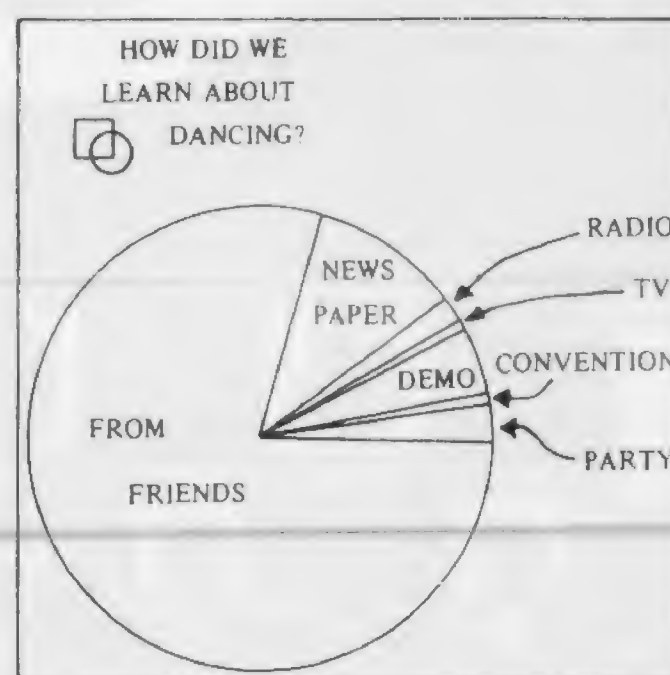
Mississippi

On August 6-7, the Mississippi Gulf Coast 20th Annual Square Dance Festival will be held on the beach of the Mississippi Sound at the Convention Center Exhibit Hall, Coast Coliseum, Gulfport-Biloxi. There is ample room for all who wish to attend. Marshall Flippo will call Friday night, with Beryl Main and Tony Oxendine taking over Saturday afternoon and evening. John and Wanda Winter will conduct the rounds both days. For further information please contact Harold and Pauline Smith, 4502 Kendall Ave., Gulfport 39501.

Canada

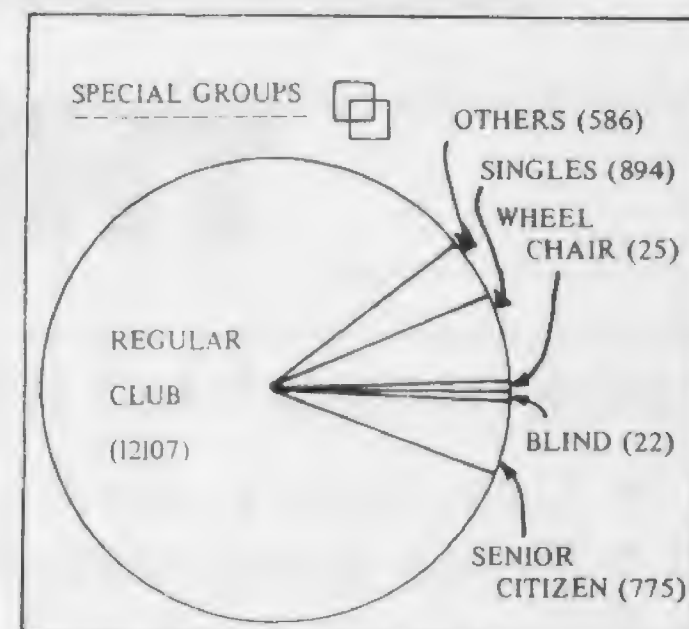
A questionnaire conducted by the *Canadian Dancers News Magazine* resulted in some interesting statistics. Among those compiled were these two circle graphs delineating (1) How the responding Canadians learned about the activity; (2) What part of the activity Canadian dancers participate in.

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(1)

Graphs courtesy of Canadian Dancers News Magazine.



(2)

The 13th Annual Square Dance Festival will be held July 15-17 at Thunder Bay, Ontario, at the Confederation College. Norm Wilcox will be the featured caller. Hotels, motels and camping sites are available. For registration write Nonie and Marvin Rowe, 363 Van Horne St., Thunder Bay P7A 3G3.

— *Keith Whitelock*

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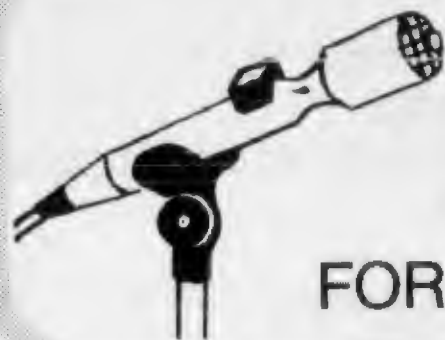
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WORKSHOP



FOR LEADERS IN SQUARE AND ROUND DANCING

July, 1982

WE'RE DELIGHTED to introduce the second of our special choreographic engineers in this series of workshop planning programs. Last month we featured Jack Lasry and, for this issue we're pleased to bring you some of the thoughts and dance arrangements by Bill Peters, San Jose, California.

WALK AND DODGE

The command Walk and Dodge has been a workshop favorite ever since it was written by Holman Hudspeth nearly fifteen years ago. It now serves as a standard move on the Callerlab Mainstream list and it may still be used as an interesting choreographic theme for one or more tips at the Mainstream level. We'll begin with a few simple routines to introduce the basic Walk and Dodge concept, i.e., infacers Walk as outfacers Dodge:

Heads touch one quarter . . . walk and dodge
Circle to a line of four . . . pass thru
Wheel and deal . . . centers swing thru
Boys trade . . . boys run . . . bend the line
Touch one quarter . . . walk and dodge
Left allemande

Heads square thru . . . right and left thru
Touch one quarter . . . walk and dodge
Partner trade . . . right and left thru
Pass thru . . . boys run
Everybody walk and dodge
Partner trade . . . slide thru
Allemande left

Four ladies chain
Heads touch one quarter . . . walk and dodge
Circle to a line of four . . . pass thru
Wheel and deal
Centers touch one quarter
Walk and dodge . . . and cloverleaf
Other four square thru three quarters
Allemande left

Heads lead right
Circle to a line of four
Touch one quarter
 (In your own four) **walk and dodge**
Trade by . . . swing thru
Boys trade . . . boys run
Bend the line . . . touch one quarter
 (In your own four) **walk and dodge**
Allemande left

A "QUICKIE" WALK & DODGE GET-OUT

From a Zero Line
Pass thru . . . wheel and deal
Centers pass thru . . . slide thru
Touch one quarter
 (In your own four) **walk and dodge**
Allemande left

Although Walk and Dodge is most frequently called from an arrangement in which the boys are required to do the "Walk" action and the girls are required to do the "Dodge" action, it is, of course, also possible to both call and dance a Walk and Dodge from a wide variety of other boy-girl dancer arrangements. Note the following:

Heads square thru
Sides rollaway . . . half sashay
Swing thru . . . walk and dodge
Girls fold . . . star thru
Tag the line right . . . wheel and deal
Touch one quarter . . . walk and dodge
Everybody U-turn back
Square thru . . . trade by
Allemande left

Heads rollaway half sashay
Join hands circle left
Four girls go forward and back
Four girls touch one quarter
Walk and dodge . . . swing thru
Centers run . . . bend the line
Join hands circle left
Four boys go forward and back
Four boys touch one quarter
Walk and dodge . . . swing thru

Centers trade . . . everybody walk and dodge
 Partner trade . . . star thru . . . dive thru
 Square thru three quarters
 Allemande left

One and three square thru . . . swing thru
 Boys run
 Four girls (only) walk and dodge
 Those who can wheel and deal
 The other four recycle . . . star thru
 Square thru . . . trade by . . . slide thru
 Join hands circle left
 Allemande left Alamo style (balance)
 Original heads walk and dodge
 Original sides walk and dodge
 Everybody partner trade
 Allemande left

Heads pass thru . . . separate around one
 Line up four . . . touch one quarter
 Center four only walk and dodge
 The other girls run
 Everybody touch one quarter
 Walk and dodge . . . four boys cross fold
 Four girls (partner) trade
 Four girls swing thru double
 Same girls turn thru
 Boys courtesy turn your girl to lines of four
 Slide thru . . . pass thru
 Allemande left

ANOTHER WALK AND DODGE GET OUT

From a Zero Box
 Swing thru . . . boys run
 Bend the line . . . right and left thru
 Touch one quarter
 Center four only walk and dodge
 The other girls run
 Everybody right and left grand

SPECIAL WORKSHOP EDITORS

Bob Van Antwerp	Workshop Editor
Joy Cramlet	Round Dances
Ken Kernen	Ammunition

When the dancers are comfortable with Walk and Dodge actions and when they fully understand its fundamental traffic patterns, it might then be time to expose them to some unusual Walk and Dodge variations which, while admittedly out of the ordinary, would still require them to follow the basic Walk and Dodge rules, i.e., those facing in Walk while those facing out Dodge.

ONE BY THREE WALK AND DODGE

Heads square thru
 Swing thru . . . boys run
 Four girls only walk and dodge
 One by three walk and dodge
 (one infacer Walks as the three outfacers Dodge)
 Same sexes (partner) trade
 Star thru . . . cloverleaf
 Centers pass thru . . . swing thru
 Boys run . . . tag the line right
 Four boys (only) walk and dodge
 Everybody one by three walk and dodge
 Same sexes (partner) trade . . . star thru
 Centers square thru three quarters
 Allemande left

THREE BY ONE WALK AND DODGE

Heads lead right, circle to a line of four
 Touch one quarter
 Three by one walk and dodge
 (Column leaders dodge, other three walk ahead one place. This action has also been called as a "Grand Walk and Dodge")
 Center four walk and dodge
 Everybody cloverleaf . . . double pass thru
 Face your partner . . . touch one quarter
 Three by one walk and dodge
 Four boys walk and dodge
 Four girls (partner) trade . . . star thru
 Ferris wheel . . . centers pass thru
 Swing thru . . . turn thru
 Allemande left

TWO BY ONE WALK AND DODGE

Heads pass the ocean . . . swing thru
 All four boys run . . . two center girls trade
 The other six two by one walk and dodge
 (Each outfacer Dodges as the other four Walk one place ahead around the outside perimeter)
 Four girls wheel and deal
 Four boys (partner) trade
 Double pass thru . . . peel off
 Pass thru . . . tag the line right
 Ferris wheel . . . centers sweep one quarter
 Pass the ocean . . . swing thru
 All four boys run
 Two center girls trade
 The other six two by one walk and dodge
 Four girls wheel and deal
 Everybody trade by . . . swing thru
 Centers trade . . . boys run
 Right and left thru . . . spin the top
 Go right and left grand!

AS COUPLES WALK AND DODGE

Heads square thru
 Swing thru . . . boys run

Everybody as couples walk and dodge

(Infacing couples walk . . . outfacing couples dodge)

Boys run . . . scoot back
Centers trade . . . centers run
As couples walk and dodge
Same sexes (partner) trade
Star thru . . . centers pass thru
Allemande left!

And finally, here's another unusual Walk and Dodge application. You'll probably have to hold your dancers' hands a bit with this one and remind them to think about the basic rules for Walk and Dodge . . . but the action *does* work and the dancers usually feel proud that they have successfully accomplished a very tricky routine:

Heads square thru three quarters
Separate . . . go 'round one line up four
Star thru . . . double pass thru
Leads girls (only) U-turn back and
Touch one-quarter with the other girl
In your own four (very carefully!)
Walk and dodge . . . four girls cloverleaf
Star thru with a boy . . . couples circulate
Tag the line right . . . ferris wheel
Double pass thru
Lead boys (only) U-turn back
Touch one-quarter with the other boy
In your own four walk and dodge
Same sexes (partner) trade
Four boys square thru . . . swing thru
Centers trade . . . everybody walk and dodge
Partner trade . . . slide thru
Allemande left

WALK AND DODGE SINGING CALL ROUTINES

1.
Head couples square thru, four hands you go
Touch one quarter walk and dodge
Don't be slow
Partner trade, right and left thru
Turn your lady fair
Flutterwheel go 'cross the ring
And when you're there
Slide thru, the corner swing
Swing that pretty doll
Allemande left new corner
Promenade the hall
. . . add 16-beat tag

2.
Head two promenade, halfway around you go
Down the middle right and left thru

Turn 'em you know

Touch one quarter, walk and dodge
Swing thru two by two
Boys run, ferris wheel, centers swing thru
Turn thru, left allemande, partner do sa do
Go back swing corner lady, now you promeno
. . . add 16-beat tag

3.
Head two promenade, halfway around you go
Lead right and circle four
Make that line you know
Touch one quarter
In your own four walk and dodge and then
Trade by two by two
Everybody right and left thru
Swing thru, turn thru
Corners allemande left
Pass your partner
Swing the next and promenade that set
. . . add 16 beat tag

From a programming standpoint, it is often desirable to bedazzle the dancers with routines that feature tricky and unusual choreography. However, in such cases, it is also generally a good idea to carefully balance the program with at least an equal amount of material that is designed to be danceable and easily mastered and called in a well-timed and smooth-flowing manner. As for example:

Heads cross trail thru . . . separate
Go 'round one line up four . . . pass the ocean
Swing thru . . . scoot back . . . fan the top
Right and left thru . . . square thru
Trade by . . . swing thru
Boys trade . . . boys run . . . bend the line
Pass thru . . . tag the line right
Allemande left

One and three pass thru . . . separate
Go around one line up four
Pass thru . . . wheel and deal
Four girls square thru three quarters
Split the boys . . . go around one
Line up four . . . pass thru
Tag the line right . . . couples circulate
Ferris wheel . . . centers pass thru
Swing thru . . . spin the top
Right and left thru . . . cross trail thru
Pass your partner find your corner
Allemande left

Four ladies chain
Heads pass thru . . . separate
Go around one . . . line up four
Centers only box the gnat
Everybody right and left thru

Same four half square thru
Trade by . . . swing thru
Boys trade . . . boys run . . . bend the line
Star thru . . . California twirl
Center four only slide thru . . . pass thru
All four boys run to an Alamo ring
Left swing thru
Allemande left

Heads lead right
Circle to a line of four
Square thru three quarters
Courtesy turn your girl . . . promenade
Sides put the lady in the lead go single file
Heads wheel in do sa do to an ocean wave
Recycle . . . touch one quarter
Walk and dodge
Allemande left

VARIETY FROM FLORIDA

by Ken Logan, Lehigh Acres, Florida

HEY! MA NO HANDS

(Gents fold your hands behind you)

Heads pass thru . . . U-turn back
Slide thru . . . do sa do . . . pass thru
Trade by . . . centers partner trade
Zoom . . . double pass thru . . . cloverleaf
Zoom . . . centers pass thru . . . slide thru
Pass thru . . . U turn back . . . slide thru
Partner trade . . . pass to center
Centers pass thru . . . walk around your corner
See saw your partner
Go to your corner
Use your hands for a left allemande!

DIVE AND TWIRL

Number 1 couple lead to right
Circle halfway
Go right and left thru with the same two
Turn those girls
Inside arch . . . dive thru
Number 1 couple California twirl
(No. 2 position)
Number 2 couple lead to right
Circle halfway
Go right and left thru with the same two
Turn those girls
Inside arch . . . dive thru
Number 2 couple California twirl
(No. 3 position)
Number 3 couple lead to right
Circle halfway
Go right and left thru with the same two
Turn those girls
Inside arch . . . dive thru
Number 3 couple California twirl
(No. 4 position)
Number four couple swing and whirl

Join 16 hands form a ring
Circle left
Allemande left . . . promenade eight
All have moved counterclockwise one position

MAINSTREAM GET-OUTS

From a Zero Line
Right and left thru
Pass the ocean . . . swing thru
Boys run . . . tag the line-in
Pass thru . . . wheel and deal
Double pass thru . . . cloverleaf
Allemande left

From a Zero Line
Pass the ocean
Split circulate-double
Right and left grand

From a Zero Line
Pass thru . . . wheel and deal
Centers pass thru . . . swing thru
Scoot back . . . scoot back again
Right and left grand

From a Zero Box
Square thru three quarters . . . trade by
Right and left thru . . . dive thru
Everybody double pass thru
Cloverleaf . . . double pass thru
Cloverleaf again
Go right and left grand

From a zero box
Slide thru . . . right and left thru
Pass the ocean . . . scoot back . . . extend
Go right and left grand

ROUND DANCES

COUNTRY CAROUSEL — CDC-MO2

Choreographers: Pete and Carol Metzger

Comment: An easy two-step and very dance-able music.

INTRODUCTION

1-4 OPEN facing LOD Wait; Wait; Circle
Away, —, 2, — ; Together, —, 2, —;

PART A

1-4 Run, 2, 3, Brush; Run, 2, 3, Brush;
Swivel Walk Fwd, —, 2, —; 3, —, 4, —;

5-8 Vine Apart, 2, 3, Touch; Vine Together,
2, 3, 4 end BUTTERFLY M face WALL;
Chasse LOD, 2, 3, 4 end OPEN facing
LOD; Walk Fwd, —, 2, —;

9-12 Repeat action meas 1-4 Part A:

13-16 Repeat action meas 5-8 Part A except to
end in BUTTERFLY M facing WALL:

PART B

- 1-4 **Face to Face Two-Step; Bk to Bk Two-Step end OPEN facing LOD; Release hands TANDEM M leading Circle Chase Walk In, —, 2, —; 3, —, 4 facing RLOD, —;**
- 5-8 **L Turn Circle Chase Two-Step Out; On Around Two-Step end OPEN facing LOD; Cut, Bk, Cut, Bk; Dip Bk, —, Recov to SEMI-CLOSED, —;**
- 9-12 **Fwd Two-Step; Fwd Two-Step end CLOSED M face WALL: Side Close Fwd, —; Side, Close, Bk, —;**
- 13-16 **Side, Close, XIF, —; Side, Close, XIF to BUTTERFLY, —; Side, XIB, Side, XIB face LOD in OPEN; Walk, —, 1/4 R Turn M face WALL in BUTTERFLY;**

INTERLUDE

- 1-4 **BUTTERFLY M face WALL Vine, 2, 3, 4; 5, 6, 7, 8; 9, 10, 11, 12 end SEMI-CLOSED facing LOD; Run, 2, 3, 4 end OPEN;**
- SEQUENCE: A — B — Interlude — A — B thru 15 then Step Apart and Point.

LET IT BE — CDC-MO2

Choreographers: Lloyd Jones and Luella Thompson

Comment: This Fox Trot is not difficult and the music is adequate.

INTRODUCTION

- 1-4 **BUTTERFLY M face WALL Wait; Wait; Solo Roll, —, 2, —; 3, —, Side, Close end Bk to Bk; L Face Roll, —, 2, —; 3 end BUTTERFLY M face WALL, —, Side, Close; (Twirl) Fwd, —, 2, —; 3, —, Pickup to CLOSED M face LOD, —;**

PART A

- 1-4 **Fwd, —, Side, Close; Manuv, —, Side, Close M face RLOD; Spin Turn; Back, —, Side, Close to SIDECAR M face DIAGONAL WALL;**
- 5-8 **Fwd Check, —, Recov, Side end CLOSED M face WALL; Fwd BANJO Check, —, Fishtail, 2; 3, 4, (Twirl) Side, Close end SIDECAR; XIB, Side, Point, —;**

PART B

- 1-4 **L Turn M face COH, —, L Turn M face RLOD in BANJO, Close; Bk, —, XIB end SIDECAR, Close; Bk, —, L face Spot Turn M face LOD in BANJO, Fwd; Fwd, —, XIF end SIDECAR, Close;**
- 5-8 **L Turn M face COH, —, L Turn M face RLOD in BANJO, Close; Bk, —, XIB end SIDECAR, Close; Bk, —, Spot Turn (Twirl) end SEMI-CLOSED, 2; Pickup to CLOSED, —, Side, Close;**

PART C

- 1-4 **L Turn M face COH, —, Side, XIB; Hinge;**

(Arnd to SEMI-CLOSED) Lunge, —, Recov end SEMI-CLOSED facing DIAGONAL WALL & LOD; Fwd; Fwd Pickup to CLOSED, —, Side, Close;

- 5-8 **Fwd, —, Side, Close; Manuv, —, Side, Close M face RLOD; Spin Turn; Bk, —, Side, Close;**

SEQUENCE: A — B — C — A — B — C — C thru meas 7 plus Bk, —, 1/4 R Turn to BUTTERFLY M face WALL, Close;

Ending:

- 1-4 Repeat meas 3-6 of Intro;
- 5-9 **(Twirl) Side, —, XIB, Side; (Spot Twirl) Manuv end CLOSED M face RLOD, —, Side, Close; R Turn, —, 2, 3; R Turn, —, 2, 3 M facing LOD; Dip Bk, —, —, —.**

HEY TEDDY — Belco 303

Choreographers: Bill and Virginia Tracy

Comments: A pleasant routine with Part A using same footwork and opposite footwork for Part B. Nice music. One band with cues.

INTRODUCTION

- 1 **ESCORT Same footwork Wait;**

PART A

- 1-4 **Vine, 2, 3, Brush; Vine, 2, 3, Brush; Circle Left Two-Step; Circle L Two-Step end facing WALL in SHADOW;**
- 5-8 **Side, Close, XIF, —; Side, Close, XIF, —; ESCORT Fwd Two-Step; Fwd Two-Step;**
- 9-12 Repeat action meas 1-4 Part A;
- 13-16 Repeat action meas 5-7 meas 8 is Transition ending CLOSED M facing WALL. M's L foot free and W's R.

PART B

- 1-4 **Side, Close, Fwd, —; Side, Close, Bk, —; Side, Close, Side, —; Behind, Side, XIF, —;**
- 5-8 Repeat action meas 1-4 Part B
- 9-12 **Circle Away Two-Step; Circle Together Two-Step to BANJO; Bolero Wheel, 2, 3, —; 4, 5, 6 to CLOSED M face WALL, —;**
- 13-16 **Side, Close, Fwd, —; Side, Close, XIF to SEMI-CLOSED facing WALL, —; Fwd Two-Step; Transition (Fwd, 2, Touch, —;) Fwd, 2, 3, —;**

SEQUENCE: Dance goes thru twice except or last time thru meas 16 Step thru, Apart, Point.

SWINGING OUT — Belco 303

Choreographers: Bill and Jean Filbert

Comments: Enjoyable-to-dance easy two-step with good danceable music. Cues on one band.

INTRODUCTION

- 1-4 **OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step; Solo Roll, 2, 3 end M face WALL in CLOSED, —; Fwd, Close, Bk, —;**
 5-8 **Turn Two-Step; Turn Two-Step; Vine, 2, 3, 4; Pivot, —, 2 end M face LOD, —;**
 9-12 **Side, Close, Fwd, —; Side, Close, 1/4 L Turn M face COH, — Side, Close, Fwd, —; Side, Close, 1/4 L Turn M face RLOD, —;**
 13-16 **Pivot, —, 2 SEMI-CLOSED face LOD, —; Fwd Two-Step; Cut Bk, 2, 3, 4; Bk, Close, Fwd, Close;**

PART B

- 1-4 **Fwd Two-Step; Fwd Two-Step end OPEN; Rock Apart, —, Recov, —; Side, Close, XIF, —;**
 5-8 **Side, Close, Thru, — to CLOSED; Turn Two-Step; Turn Two-Step end SEMI-CLOSED facing LOD: Walk Fwd, —, Pickup to CLOSED, —;**
 9-12 **Progressive Scissors, 2, 3, —; 4, 5, 6 end M face WALL, —; (W Circle 2 meas. end BUTTERFLY) Side, Close, Fwd, —; Side, Close, Bk end BUTTERFLY, —;**
 13-16 **Apart, Close, Fwd, —; Side, Close, Thru, —; Vine, 2, 3, 4; Pivot, —, 2 end SEMI-CLOSED face LOD, —;**

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

JAPANESE SOFT SHOE — Grenn 17003

Choreographers: Dave and Jeanne Trowell

Comments: A lively two-step routine with good sounding music. Footwork is identical. Cues on one side of record.

INTRODUCTION

- 1-4 **ESCORT Wait; Wait; Fwd, —, Touch, —; Fwd, —, Touch, —;**

PART A

- 1-4 **XIF, Step, Step, —; XIF, Step, Step, —; Side, XIB, Side, Swing; Side, XIB, Side, Swing;**
 5-8 **XIF, Step, Step, —; XIF, Step, Step, —; Strut, —, 2, —; 3, —, 4, —;**
 9-12 Repeat action meas 1-4 Part A:
 13-16 Repeat action meas 5-8 Part A:

PART B

- 1-4 **Release Escort pos Side, Close, XIF, —; M chase W Fwd Two-Step; Side, Close, XiF end LEFT ESCORT facing RLOD; Fwd Two-Step release L Escort pos;**
 5-8 **Side, Close, XIF, —; W chase M Fwd Two-Step; Side, Close, XIF end ESCORT facing LOD, —; Fwd Two-Step;**

- 9-12 **Step, Brush, Brush, Brush; Side, XIB, Side, XIB; Step, Brush, Brush, Brush; Side, XIB, Side, XIB;**

- 13-16 **Fwd, —, 2, —; Fwd Pivot R to face RLOD, —, Recov, —; Fwd Pivot R to face LOD, —, Recov ESCORT, —; Fwd, —, 2, —;**

SEQUENCE: Dance goes thru twice plus Ending.
 Ending:

- 1-4 **XIF, Step, Step, —; XIF, Step, Step, —; Walk Fwd, —, 2, —; 3, —, Point, —.**

ROGER'S TWO-STEP — TNT 180

Choreographer: Gene Trimmer

Comment: Interesting routine with good music which has a lilt to it. One side of record is cued.

INTRODUCTION

- 1-2 **SEMI-CLOSED Wait; Wait;**

PART A

- 1-4 **Fwd Two-Step; Fwd Two-Step end CLOSED M face LOD; Side, —, XIB, —; Side, —, XIF end OPEN facing LOD, —;**
 5-8 **Circle Away Two-Step; Circle Together Two-Step end BANJO M face WALL: Banjo Wheel, 2, 3, —; 4, 5, 6 M face WALL no hands joined, —;**
 9-12 **Point Side, —, Point Bk, —; Bk, Close, Fwd, —; Point Side, —, Point Bk, —; Bk, Close, Fwd end CLOSED, —;**
 13-16 **Side, Close, 1/2 R Turn M face RLOD, —; Side, Close, 1/2 R Turn M face LOD, —; (Twirl) Side, —, XIB end OPEN, —; Walk, —, 2, —;**

PART B

- 1-4 **Fwd, —, Point Fwd, —; Bk, —, Point Bk, —; Fwd Two-Step; Fwd Two-Step;**
 5-8 Repeat action meas 1-4 Part B except to end in BUTTERFLY M face WALL:
 9-12 **Tilt Lock, 2, 3, 4; Walk, —, 2, —; Tilt Lock, 2, 3, 4; Walk, —, 2, —;**
 13-16 **OPEN facing LOD Fwd, Close, Bk, —; Bk, Close, Fwd, —; (Twirl) Side, —, XIB, —; Walk, —, 2 end SEMI-CLOSED, —;**

SEQUENCE: A — B — A — B — A plus Ending.
 Ending:

- 1 **Side, Close, Apart, Point.**

SINGING CALLS

ON BROADWAY

By Bob Baier, Missouri City, Texas

Record: Rhythm #165, Flip Instrumental with Bob Baier

OPENER, MIDDLE BREAK:

Circle left

**They say the neon lights are bright
 On Broadway left allemande you do sa do
 Men star left and go you**

Turn thru and you go allemande
Do sa do promenade the land
I won't quit 'til I'm a star on Broadway

ENDING:

Sides face grand square
They say I won't last too long on Broadway
I'll catch the Greyhound bus for home
They all say allemande left weave the ring
But they are wrong I know they are
'Cause I can play this here guitar
And I won't quit 'til I'm a star
On Broadway

FIGURE:

Head couples square thru four days then
Do sa do her swing thru the boys you run
Tag the line cloverleaf and go
Girls square thru three quarters around
Swing your corner promenade on down
They say there's always magic in the air
SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

THE OLD LAMPLIGHTER

By Daryl Clendenin, Portland, Oregon

Record: Chinook #050, Flip Instrumental with
Daryl Clendenin

OPENER, MIDDLE BREAK, ENDING

Do an allemande left in the Alamo style
Balance out and in
Swing thru go forward two you know
Swing thru go forward two
Meet your partner turn thru left allemande
Weave the ring and go
Make the night a little brighter

Swing the girl promenade 'em home
Like the old lamplighter of long long ago

FIRST FIGURE:

Heads promenade halfway around I say
When you're there roll a half sashay
Square thru in the middle and go
Count 'em four hands you know
Do sa do and make an ocean wave
Centers trade

Swing the corner promenade 'em home
Like the old lamplighter of long long ago

SECOND FIGURE:

Heads promenade halfway around you go
Down the middle do a full square thru
Four hands around and then a
Right and left thru turn 'em friend
Veer to the left and ferris wheel you do
Center two right and left thru
Veer left veer right swing the corner
Promenade 'em home
Like the old lamplighter of long long ago

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

I'LL SEE YOU IN MY DREAMS

By Bob Vinyard, Fenton, Missouri

Record: Jo Pat #109, Flip Instrumental with Bob
Vinyard

OPENER, MIDDLE BREAK, ENDING

Four ladies chain across the ring
Four ladies lead flutterwheel
Back out and circle left go moving around
Allemande left weave the ring
I'll see you in my dreams
Swing your lady and promenade
Love will light my way tonight
I'll see you in my dreams

FIGURE:

One and three promenade halfway you know
Two and four go right and left thru
Same two square thru four hands and then
Do sa do the corner one time around
Spin chain thru all the girls circulate
Girls turn back everybody promenade
Love will light my way tonight
I'll see you in my dreams

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

MOUNTAIN MUSIC

By Mark Clausing, San Diego, California

Record: Mountain #19, Flip Instrumental with
Mark Clausing

OPENER:

Circle left play me some mountain music
Like Grandma and Grandpa used to play
Walk around your corner see saw your own
Left allemande and you weave
Play me some mountain music
Swing your lady around and promenade
Why don't you play me some mountain music
Play yeah yeah

MIDDLE BREAK, ENDING:

Grand square or star the route
Four ladies promenade inside the ring
Get on home and swing the man you know
Then promenade
Play me some mountain music
Play yeah yeah

FIGURE:

Heads square thru get me four hands
Around that corner lady do sa do
Linear cycle go now when you're thru
Slide thru and do a do sa do eight chain four
Play me some mountain music
Why don't you swing the corner lady
Promenade
Play me some mountain music
Play yeah yeah

SEQUENCE: Opener, Figure twice, Middle
break, Figure twice, Ending.

AMMUNITION

The following eight dances are contributed by Dave Ross of Denver, Colorado. Dave also supplied us with the following sound advice, "I firmly believe in the values and virtues of dancing the basics. If we could dance our beginners longer at *their* level, how much better our whole cause would be! If our dancers can't dance the basics, then how can they dance the rest of it?"

Four ladies chain

All rollaway half sashay
Square your sets like that
Heads pass thru and separate
Behind the sides, box the gnat
Everybody go right and left grand
Swing your partner
Promenade home

Head couples right and left thru

Same head ladies chain
Heads lead to the right
Split the sides and separate
Around one to lines of four
Go up to the middle and back
Star thru
Outsides promenade to the left one quarter
Insiders lead right
Allemande left

Sides rollaway half sashay

Same sides pass thru stay facing out
Heads divide and star thru
Circle half with the outside two
Rear back and dive thru
Square thru four
Others divide and star thru
Circle half with the outside two
Rear back and dive thru
Box the gnat, look her in the blue eye
Square thru three quarters
Allemande left

Heads rollaway half sashay

Same four pass thru
Both face right go single file
While the sides slide right
Around two hook on to lines
Go up to the middle and back
Square thru four
Centers square thru three
Outsides California twirl
Do sa do and star thru
Cross trail thru to the corner
Allemande left

Sides star thru, pass thru, star thru
Pass thru, bend the line
Right and left thru
Star thru, dive thru
Pass thru, allemande left
Swing partner, put her on the right
Circle left, all rollaway
Allemande left, promenade
Heads wheel around
Right and left thru
Star thru, dive thru, pass thru
Right and left thru, rollaway
Pass thru to a right and left grand

Heads lead right

Circle to a line of four
Head men break
Go up to the middle and back
Right and left thru
Rollaway and circle left
Allemande left go allemande thar
Boys back up in a right hand star
Boys U turn back and promenade
(with opposite lady out of sequence)
Heads wheel around, star thru
Eight chain three
Allemande left

Four ladies chain

Heads square thru four
Everybody pass thru
Allemande left new corner
Promenade new partner (right hand lady)
Heads wheel around
Right and left thru
Star thru, dive thru
Pass thru, box the gnat
Pull by, swing, promenade
Don't stop, don't slow down
Sides wheel around
Right and left thru
Star thru, pass thru
Allemande left

Promenade your partner

Don't stop, don't slow down
Sides wheel around
Square thru four
Swing the corner
Allemande left
Come back one and promenade
When you're home
Bow to your partner and corner too
Wave to the girl across from you
Honor your right hand lady
Hug your own cause you're all through

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2. "Scoop." 3/8" strap with elasticized buckle. Leather upper, steel shank, poron insole. 5/8" cowboy stack heel. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn.. Sizes: Narrow (AA) 5-10, Med. (B) 4-10. (Also half-sizes.) #PR2. \$22.00.

3. "Majestic." Glove tanned leather upper 3/4" strap with elasticized buckle, bounce back toe. Fully lined, poron insole, steel shank, 1" matched heel. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Slim (AAA) 6-10, Narrow (AA) 5-12, Med. (B) 4-12, Wide (D) 5-10. (Also half-sizes.) #PR3. \$23.00

4. "Clogger." Patent leather upper, fully lined. Steel shank, bounce back toe, 3/4" strap. Solid maple wood heel that will hold taps. Nails, screws, or glue may be used for tap attachment. Blk., and Wht. patent. Sizes: Narrow (AA) 6-10, Med. (B) 2-10. (Also half-sizes.) #PR4. \$24.00.



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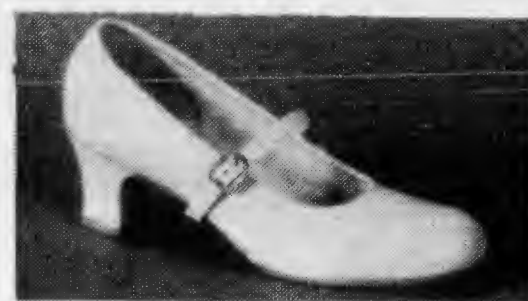


3.



4.

5. "Dancer." Glove tanned leather, fully lined, bounce back toe, steel shank, poron insole and split leather outsole. Has a 3/8" leather strap with elasticized buckle and a "cuban" heel of 1-3/4" hgt. Colors: Blk., Wht., Gold, Silver, Red, Navy, Brn., Bone. Sizes: Narrow (AA) 5-10, Med (B) 4-10, Wide (D) 5-10. (Also half-sizes.) #PR5. \$25.00



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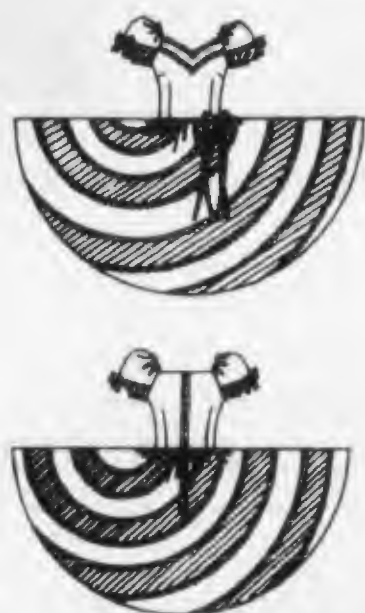
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CALLER of the MONTH

Loyd Phillips — Lufkin, Texas

THE PRINCIPAL OF KURTH ELEMENTARY never dreamed of the involvement and enjoyment that he was to experience when he began his flirtation with square dance calling nearly five years ago. Little did Loyd Phillips know that he would be instrumental in bringing a revival of square dancing to the Pineywoods of East Texas.

It all began in 1977, when after a great deal of pressure from his wife Lucy, Loyd agreed to take square dance lessons. The class met only one night each week, so there was a need for the students to get additional practice. Spurred by their enthusiasm to learn, the students used tapes and records. A caller was not available for these sessions. Recognizing the limitations of this effort, and having a desire to be a caller, Loyd decided to experiment with the students. With the encouragement and support of the students, Loyd began to study and practice. The new couples continued to meet several times each week to practice and be practiced on. They were helping to "train their own caller."

One night while searching for a source of information, Loyd found an old copy of



Doug
Saunders

(209) 439-3478

SQUARE DANCING, took it home and subscribed. From this magazine he ordered Jay King's book entitled *Fundamentals of Hash Calling*. He began to study, which according to him, was harder than any course he had ever taken in college.

The challenge led him to attend Frank Lane's Caller School and upon his return, he was chosen club caller for the Lufkin Pine Squares. When he accepted this new position Loyd remarked, "The only reason why I am doing this is for fun. When it stops being fun, then I will stop." Obviously it has continued to be enjoyable because since that time he has traveled thousands of miles and taught two to three beginner classes each year. In addition he has organized two other clubs where he is the club caller, the Timber Tops of Nacogdoches, Texas, and the Lake County Squares of Jasper, Texas. Loyd is also active in the East Texas Callers Association where he has served as both Secretary and President.

Continuing his goal of self improvement, he attended Cal Golden's College in the summer of 1980. Loyd hopes to become a full-time caller in a few years. He is willing to travel and says he would enjoy being a resident caller in a recreation park. Plans are underway to produce his own recordings in the near future. Square dancers, everywhere, are sure to be hearing more of the "Principal From The Pineywoods."

(**LETTERS**, continued from page 3)

Cleveland-Akron area. Since January, 1981, two new contra groups have started, one in Hudson, the other in Breaksville, and one which met previously about once every three months now meets monthly. This brings the

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Bob Smith
Brunswick, Ohio

Dear Editor:

In your March issue, there was a note on Gloria Rios Roth's tragic loss of both father and husband. Your note also unintentionally took away 15 years of Gloria's life. John Roth was not the founding father of House of Roth in Nova Scotia. That center and campground was founded by both the Roths and run almost exclusively by Gloria, especially in the past few years. Thank you for making a correction.

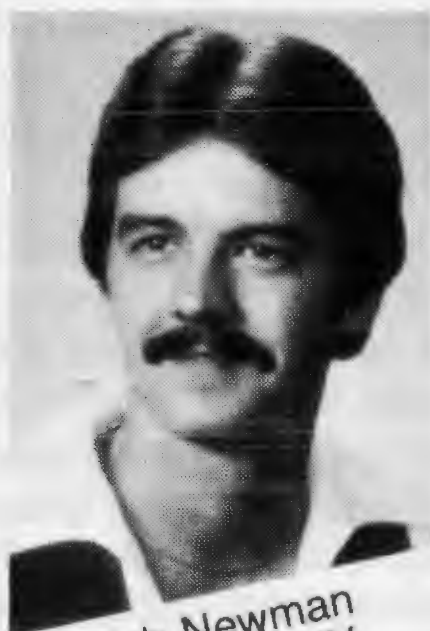
Gwen Roth Atkinson
Calgary, Alberta, Canada

Dear Editor:

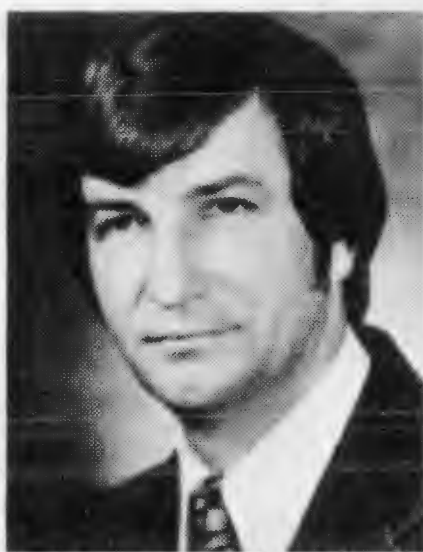
I was intrigued by Hal R. Tray's "On What Is a Square Dancer?" in the February issue. It is obvious that Mr. Tray has not looked closely at Advanced and Challenge. Believe it or not, we still do a dos a dos (not do sa do) as it was taught 50 years ago, literally "back to back." We still do a grand right and left in the old-fashioned hand-over-hand way, not as a high kick fashion as is often seen at club dancing. Maybe Hal Tray has seen APD more often at Advanced than at Mainstream, but the basic rules are the same when four men do a right and left thru as when standard boy-girl couples do it. The rules have not changed in the 28 years I have been dancing, as far as I can tell. There are eight dancers in a square and their exact relationship to each other depends more on their position than it does on their sex. What would you do, Hal, if you were asked to teach square dancing to a military unit in a far-off outpost? Would you say it can't be done because you don't have four men and four women? My point is that Advanced and

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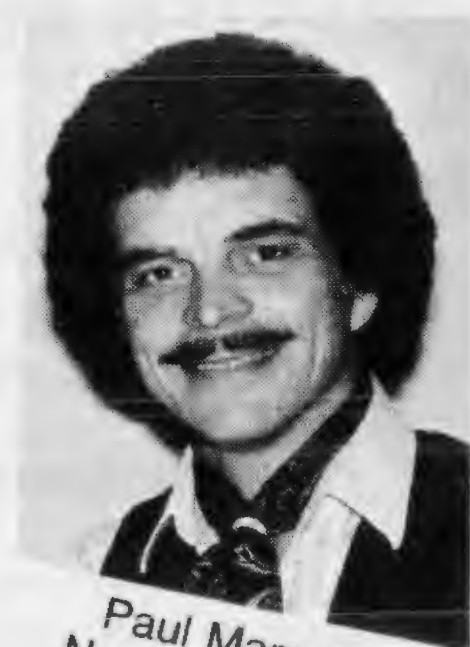
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Allen Conroy, M.D.
Novato, California

Dear Editor:

What is proper at the completion of a tip in thank you's? Some say every dancer shakes hands with every other dancer. Some say only the men shake hands with the other men. Some say all take hold of hands simultaneously and together all say thank you. It is awkward not to know which way is best. Callers and instructors should teach this, too.

Mrs. Willard Cobb
Burr Oak, Kansas

As far as we know, there is no formula for saying thank you. Perhaps it's a case of "when in Rome . . ." As long as good manners and consideration for others prevail, your smile, your individual handshake or your group thank you will let everyone know you enjoyed dancing with them. — Editor

Dear Editor:

In answer to the letter in the March issue signed "Name Withheld on Request," if the attitude presented by that writer prevailed in the area, I would fear for the survival of all clubs there. He or she makes no allowance for a club member who suffers an illness, accident or other unfortunate circumstance which prevents attendance at club dances for a period of time. If every square dancer who lacks time to

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attend every club dance and workshop, for whatever reason, were to quit right now, our wonderful world of square dancing would disintegrate in a very short time. I believe, however, that most square dancers who read that letter, thought as I did, of at least one member of their club who resembles that writer in the way he/she regards his fellow dancers who do not meet his high standards. Perhaps an occasional reading aloud of the square dance commandments by a club officer during a refreshment break might prove beneficial to all.

The second commandment which deals with snobbery and "dancers unworthy of my talents" and the tenth which stresses bickering and fault finding in a club seem especially pertinent to the tone of this particular letter.

Patricia Taylor
Stratford, Connecticut

Dear Editor:

We appreciate the listing in the May issue under Retirement Square Dancing 1982. However please correct the information as follows: Tropic Star Park, 1401 So. Cage

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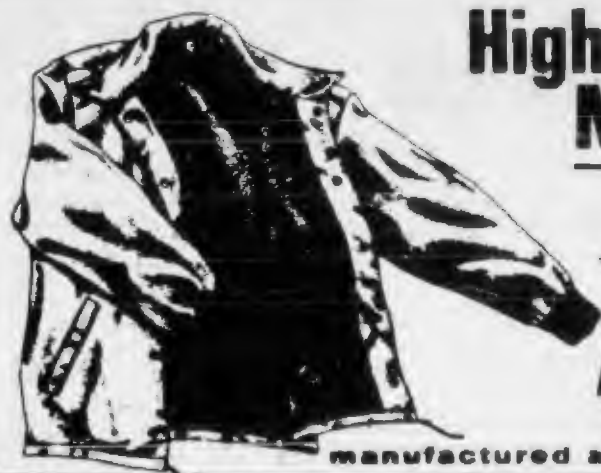
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Bill Hudson
Pharr, Texas

CONTRA CORNER, continued from page 24 left and circle right are zero movements, so all end the circling where they were after the bend the line. The ladies are still on the left of the men and it is from this position that the chain is started. This is an uncommon starting

position for the chain but it is fun to do and it keeps the dancers aware that all movements are not always done in a specific manner. To finish the chain, the man courtesy turns the lady to a position on his right and the progression has occurred. The men will find that they may want to send the lady on their right across in the chain, again with the *wrong* lady opposite to create confusion. The dancers need to remember who the others in their foursome are at all times. After the chain, the active man, with the inactive lady is on the mens'

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side of the set and the inactive man, with the active lady, is on the ladies' side of the set. The last call of right and left thru accomplishes a return to the correct side of the set to start the sequence again. Since progression has occurred, the next sequence of the dance will begin with the balance and swing your partner across the set, however the actives will be doing the rest of the sequence with a new inactive couple.

Verona's Favorite is a good dance to introduce a sequence involving a "left side" chain.

Any good 32 measure music can be used. One of my favorites for a good, all-purpose tune is "McQuillen's Squeezebox" on the "Southerners Plus Two Play Ralph Page" long-play record (EFDSS RP500). Another good tune on the same record is "Earl Bley's Jig." This is not a beginner's contra dance, but it is an enjoyable one and something different.

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The Single Scene

My Travels As a Square Dancer

By Joe Moeller, Shawnee Mission, Kansas

SHE WASN'T FAMOUS, but then, neither was I. With a smile she signed her autograph in my personal version of the little black book — my Road Atlas — which goes everywhere with me.

My job required traveling and the Road Atlas was part of my normal traveling equipment. It was as much a part of my gear as the propane stove, pie plates and so on that I used to test soil samples. When I wasn't working, I liked to square dance. As a single, I didn't have a partner with me or back home either. Square dancers were friendly everywhere I went. The clubs I visited always helped. I began to circle the many towns — in my Road Atlas — that I danced in throughout the Midwest.

An accident and fire almost cut short my dancing, working and any other career. To recuperate I moved to my son's home in Moncks Corner, North Carolina. Walking and exercising was OK but I began to get itchy feet again. I located a new square dance club, the Dorchester Squares, at that time dancing in St. George, South Carolina. I wore my square dance clothes over my Jobst apparel (an outfit similar to a wet suit which allows burns to heal). I'm sure I looked weird; at least I felt weird. It turned out that I was the first out-of-state visitor the club had ever had. I was treated royally and had a very enjoyable time.

This was just the beginning.

At the Belles & Beaux of Charleston — a singles' club — I never lacked for a partner. I didn't dance too much but I had a great time and visited a great deal. The most courteous teenagers are out of the Waterboro Twirlers and while I didn't get a chance to visit their

club, I have made this comment in my Road Atlas: Return ASAP. On the way back to Kansas City, I danced with the Meri Mixers in Ashville, North Carolina. A small club but good dancers. As I left the dance I gave my partner a kiss. Note in Road Atlas: Return ASAP.

Back in Kansas City I brought my Road Atlas up-to-date. I circled the towns all over the country where I had danced. Still in the process of healing, I hadn't danced much but the places I went were very good.

Some Recollections

A few highlights of my travels:

The most surprised caller: Clyde Wood of Kansas City calling in La Mars, Iowa, when I walked into the dance.

The most surprised club president: Lake Promenaders, Fairmont, Minnesota, who didn't believe I left work in Kansas City at 10:00 AM and at 8:00 PM squared up with them at their dance 427 miles away.

When I attended the National Singles' Dance-A-Rama in Oklahoma City, my Road Atlas went along. Here I had my partners circle their home towns in various states and autograph my Road Atlas as well as list their telephone numbers. This is looking into the future. New Year's Eve, 1981, I used this information for the first time. I called a partner in Chicago and asked if she would like to attend a dance there. We had a very nice time at the Riverdale Swingin' Singles.

If you should happen to see a guy at a dance with a Road Atlas asking some lovely lady to sign it with her phone number, you'll know it's me.

And I'll return ASAP.



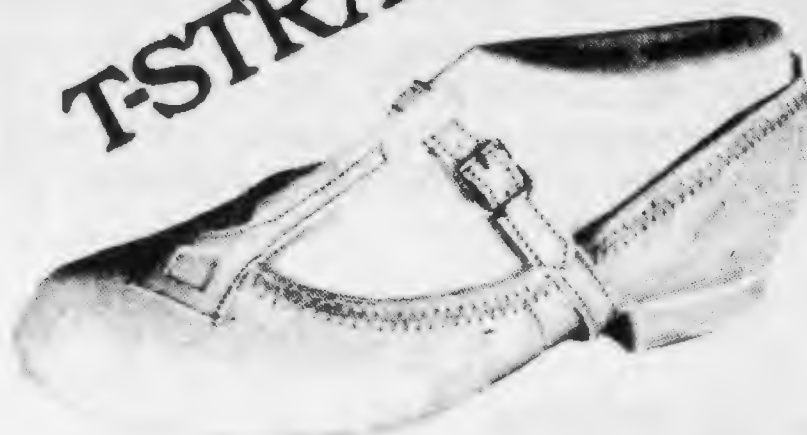
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SINGING CALLS

THE OLD LAMPLIGHTER — Chinook 050

Key: E Tempo: 128 Range: HC Sharp
Caller: Daryl Clendenin LB

Synopsis: Complete call printed in Workshop.

Comment: A very familiar tune to many dancers. A nice variety in the choreography which is refreshing. Background voices were quite pleasing. Music was average but not outstanding. Rating: ☆☆☆☆

I'LL SEE YOU IN MY DREAMS — Jo Pat 109

Key: C Tempo: 128 Range: HA
Caller: Bob Vinyard LA

Synopsis: Complete call printed in Workshop.

Comment: One of the good releases this month that is excellent to conclude a square dance evening. The music is well played, figure well timed and nice calling makes this old favorite a Workshop tune. Rating: ☆☆☆☆

ON BROADWAY — Rhythm 165

Key: D, E Flat & E Tempo: 128 Range: HE
Caller: Bob Baier LA

Synopsis: Complete call printed in Workshop.

HOW TO USE THE RECORD REPORT

All singing calls are checked and rated by our reviewer and by dancers who dance to each recording. Recording quality, instrumentation, clarity of commands, presentation, body mechanics, flow of dance and choreography are all considered. The rating is given on an overall consensus although an outstanding or a detracting feature in one or more points may contribute to the final rating. The tempo, key and range — high and low — are included for each singing call, while the key and tempo are included for hoedowns. Whether you individually agree with the review is not as important as it is for you to be able to count on the consistency of the reviewer's comments. Comparing these with your own viewpoint will allow you to determine which records are most suitable for your own use. Star ratings range from ☆ to ☆☆☆☆☆, or below average to outstanding. A synopsis of each singing call is included while selected records are reproduced in their entirety in the Workshop section of the same issue.

Comment: A real Broadway tune that callers may need to listen to for capable execution. The key change made the call a little brighter and callers may want to keep in mind the key range. As usual, good music on Rhythm Records. Easy and danceable figure.

Rating: ☆☆☆☆

PREACHIN' UP A STORM — Bob Cat 116

Key: A Tempo: 132 Range: HC Sharp
Caller: Gary Kincade LA

Synopsis: (Break) Sides face grand square — head ladies center tea cup chain (Figure) Heads promenade halfway — sides right and left thru — curlique — boys run right — spin chain the gears — swing corner — promenade.

Comment: A dance which moves with an acceptable musical background. Lots of spirit in this release. This tune has hit the record releases three times including this one. The figure offers a spin chain the gears. Seems there is some rush by caller to get ladies into the tea cup chain.

Rating: ☆☆☆

While things have calmed down a bit from last month's influx of 46 reviews, we still have quite a few — 27 to be exact.

HEY JOE — Prairie 1050

Key: E Tempo 128 Range: HD Sharp
Caller: Johnnie Scott LB

Synopsis: (Break) Heads lead star the route — sides face grand square (Figure) Heads right and left thru — sides pass thru — cloverleaf — double pass thru — cloverleaf — centers square thru three quarters — allemande corner — walk by own — swing right hand lady — promenade.

Comment: An old familiar tune to many dancers. Music is good and danceable with a fiddle



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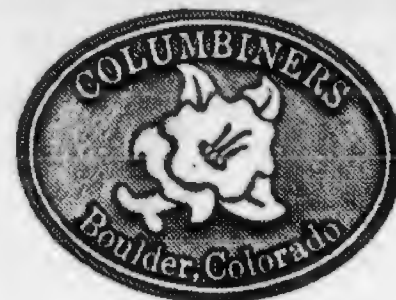
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lead and good beat. There is a star the route in the figure. Johnnie does a nice job on the calling.
Rating: ☆☆☆

MOUNTAIN MUSIC — Mountain 19

Key: G Tempo: 132 Range: HE
Caller: Mark Clausing LB

Synopsis: Complete call printed in Workshop.
Comment: Many good records this month and this is in that category. Music is good with fine beat and background voices. Drum roll on grand square is interesting. Mark does a nice job with linear cycle being the most difficult move.
Rating: ☆☆☆

THE WAYWARD WIND — FTC 32042

Key: D Tempo: 128 Range: HD
Caller: Harold Bausch LA

Synopsis: (Break) Sides face grand square — allemande left corner — own promenade (Figure) Heads square thru four hands — right and left thru — swing thru — boys run right — half tag — scoot back — swing — promenade.

Comment: A tune where callers with nice voices can excel. The music is typical Al Russ which is always good. This release would be a nice middle-of-the-evening call. The figure is for most dance capabilities.
Rating: ☆☆☆



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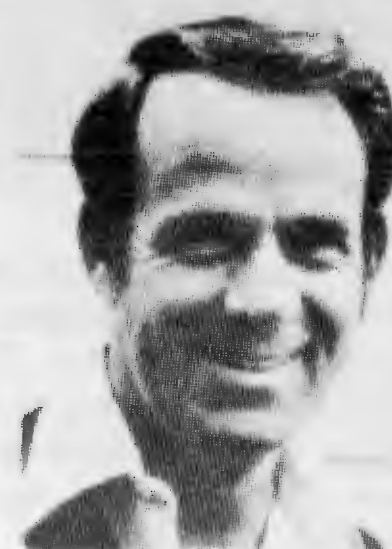
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THINKIN' OF YOU — Hoedowner 107

Key: E **Tempo: 126** **Range: HG Sharp**
Caller: Bob Stutevous **LB**

Synopsis: (Break) Circle left — left allemande corner — own do sa do — men star left — turn partner right — left allemande — swing — promenade (1st Figure) Heads square thru four hands — corner do sa do — curlique — split circulate — boys run — right and left thru — flutterwheel — slide thru — swing corner — promenade (2nd Figure) Heads promenade halfway — down middle square thru four hands — curlique — scoot back — boys run — make your line — pass the ocean — all

eight circulate — boys run — promenade.

Comment: Nice voices on this release. The choreography is well-timed and dancers enjoyed it. Most difficult move is a split circulate. The instrumental seemed average but the calling and figure are very good.

Rating: ☆☆☆

THERE'S NO GETTING OVER ME — Bob Cat 115

Key: E **Tempo: 128** **Range: HC Sharp**
Caller: Jack Peterson **LB**

Synopsis: (Break) Sides face grand square — circle left — left allemande — promenade

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Comment: The tune and dance choreography were given mixed reactions by the dancers. The music is average and acceptable. Jack's calling is clear but some word metering adjustments may be necessary for others.

justments may be necessary for others.

Rating: ☆☆

TAKING IT EASY — Rhythm 159

Key: D

Tempo: 128

Range: HB

Caller: Pat Barbour

LB

Synopsis: (Break) Circle left — left allemande — do sa do own — left allemande — weave ring — swing — promenade (Figure) Heads square thru four hands — do sa do — curlique — scoot back — boys run right — all pass the ocean — swing thru — swing thru again — swing corner — promenade.

Comment: Pat makes this tune sound easy. He



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comes across quite well. The music is Rhythm-good and the flow of the dance is nicely timed. A very smooth singing call with a light mandolin background.

Rating: ☆☆☆☆

RED NECKIN' LOVE MAKIN' NIGHT —

Bee Sharp 118

Key: F Tempo: 130 Range: HD

Caller: Toots Richardson LF

Synopsis: (Break) Circle left — left allemande — do sa do own — men star left — turn partner by right — left allemande — swing own — promenade (Figure) Head square thru four hands

— make right hand star with outside two — into middle with left hand star — same two do sa do — swing thru — boys trade — turn thru — left allemande new corner — promenade.

Comment: Good instrumental music on this release with an average figure. The calling by Toots was very clear on the floor for the dancers. The melody is rather different but enjoyable.

Rating: ☆☆☆

LET YOUR LOVE FLOW — Prairie 1052

Key: C Tempo: 128 Range: HC

Caller: Darryl Lipscomb LC

Synopsis: (Opener & End) Circle left — walk

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Comment: Lots of good dance action in this release with all the moves in the Mainstream level. The music is good and Darryl lends his

voice to a nice flowing dance. The figure keeps the dancers busy. Rating: ☆☆☆☆

MIDNIGHT HAULER — Bob Cat 114

Key: D **Tempo: 128** **Range: HB**
Caller: Larry Jackson **LG**

Synopsis: (Opener) Sides face grand square — left allemande — swing — promenade (Break & End) Four ladies promenade — swing at home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four — corner do sa do — swing thru — boys run right — ferris wheel — right and left thru — square thru three



C.O. Guest



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trade — right and left thru — flutterwheel
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Comment: A nice sounding tune with a good
rhythm background. The figure and alternate
are well established moves used by many.
The amount of words used in this release is
ample and the caller may have to keep the
melody in mind when calling: Rating: ☆☆☆

GOLDEN MEMORIES — Rhythm 166

Key: C

Tempo: 128

Range: HC

Caller: Wade Driver

LC

Synopsis: (Break) Circle left — allemande left —
weave ring — do sa do — promenade —
(Figure) Heads square thru in middle four
hands — do sa do — make a wave — swing
thru two by two — spin the top — right and left
thru — square thru three quarters — swing
corner — promenade.

Comment: Nicely recorded piece of music with a
figure that can be handled by most dancers in
the Mainstream level. The melody carried by
Wade seems so easy when he does it. Good
music, easy figure makes this a good re-
lease. Rating: ☆☆☆

MIDNIGHT RODEO — Blue Star 2161

Key: E Minor

Tempo: 130

Range: HE

Caller: Vernon Jones

LD

Synopsis: (Break) Circle left — allemande left —
do sa do — men star left — turn partner by
right — allemande — swing — promenade
(Figure) Heads square thru four hands — do
sa do outside two — swing thru — girls fold —
boys turn back — curlique — scoot back —
boys run around that girl — reverse flut-
terwheel — sweep a quarter — veer right —
promenade.

Comment: The key on this release may be a little
high in one place for the caller so listening to



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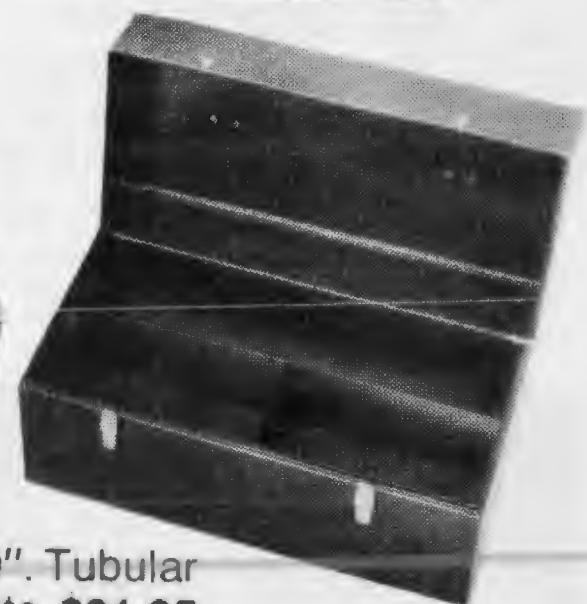
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the record may be advisable. The music on Blue Star is changing for the better. Figure is interesting. Rating: ☆☆☆

SHE'S BACK — Kalox 1267

Key: G Tempo: 128 Range: HB
Caller: Harper Smith LD

Synopsis: (Opener) Walk around corner — see saw taw — join hands circle — men star right — allemande corner — weave ring — swing — promenade (Break & End) Sides face grand square — four ladies chain — chain back — promenade (Figure) Heads promenade halfway — in middle square thru four

hands — do sa do — touch one quarter — scoot back — boys run — half square thru — trade by — swing that corner — promenade.

Comment: A change of pace tune with a rhythm that is usable in square dance circles today. The figure times out well and the music is western in its feeling. Rating: ☆☆☆

SO IN LOVE WITH YOU — Chaparral 510

Key: C Tempo: 128 Range: HC
Caller: Ken Bower LB

Synopsis: (Break) Circle left — men star by right — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade out-

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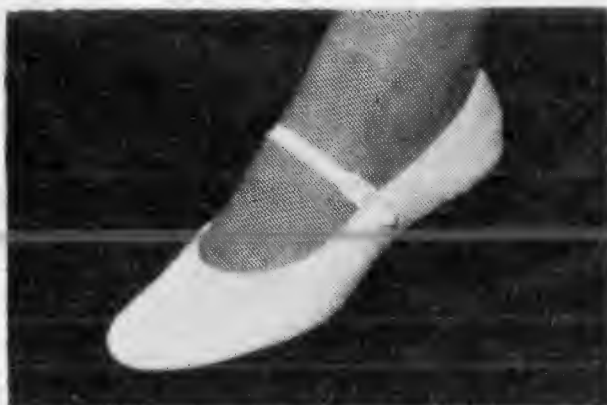
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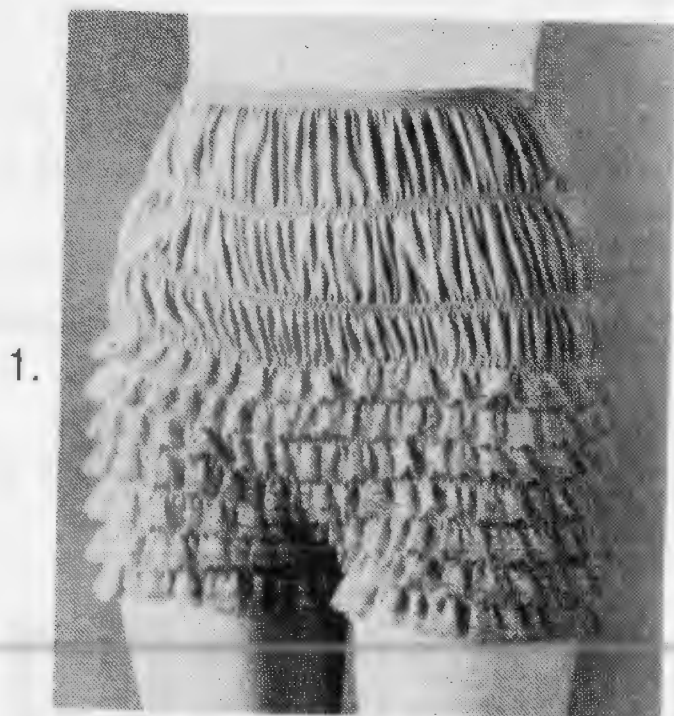
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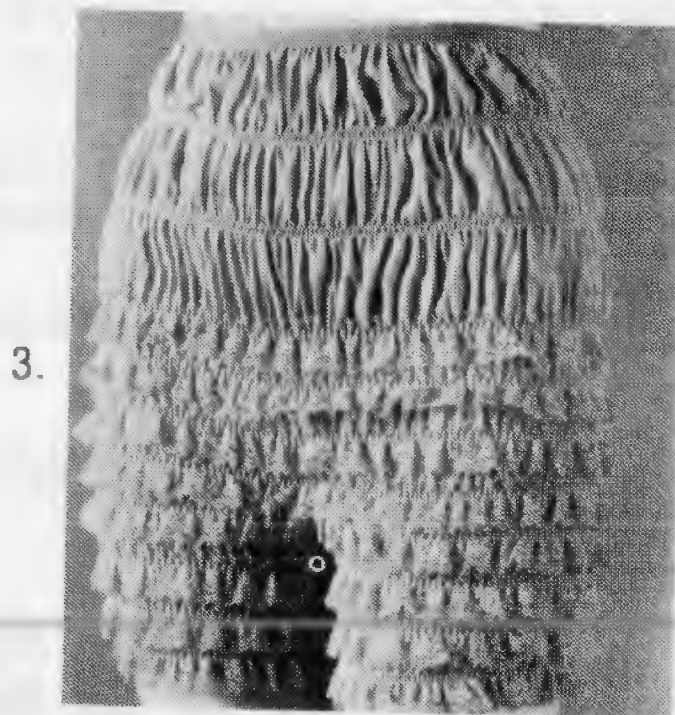


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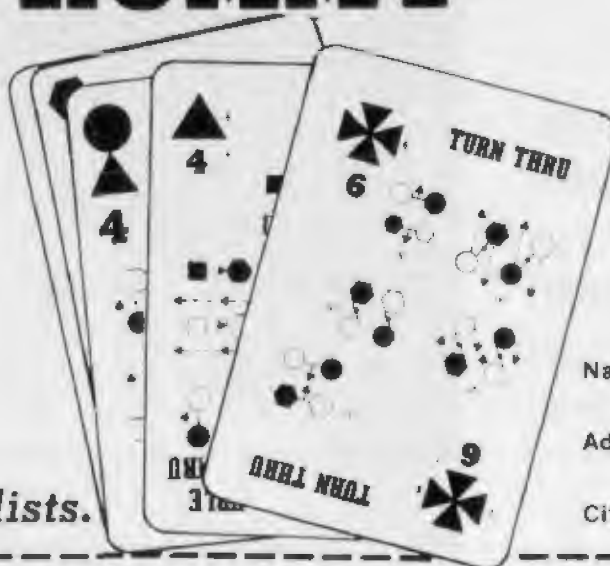
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Comment: The good Chaparral music continues with Ken calling a very relaxed figure that club dancers can handle. The smoothness of this dance is noticed in the dancer's execution. Callers should be able to handle the melody line. Rating: ☆☆☆☆

HEART OVER MIND — Longhorn 1036

Key: F

Tempo: 128

Range: HD

Caller: Josh Frank

LC

Synopsis: (Opener & End) Circle left — walk around corner — see saw own — left allemande — weave ring — turn thru — left allemande — promenade (Middle break) Four ladies chain — rollaway — circle left — four ladies rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade three quarters — sides flutterwheel — double pass thru — cloverleaf — center two right and left thru — zoom — new centers square thru three quarters — left allemande — walk by own — promenade.

Comment: A western swing feeling with this re-

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lease. The melody line may have to be tried by callers for ease in use, though seems very acceptable. Dance movement is comfortable. Rating: ☆☆☆

SWANEE — Bee Sharp 119

Key: D Tempo: 128

Range: HD

Caller: Roger Howell

LA

Synopsis: (Break) Circle left — left allemande — with partner curlique — boys run right — left allemande — weave ring — do sa do — promenade (Figure) Heads curlique — walk and dodge — circle up four — break out lines move up to middle and back — touch a quar-

ter — coordinate — circulate — bend the line — square thru three quarters — swing corner — left allemande — everybody promenade.

Comment: A very familiar tune. The music is good and the figure offers a coordinate as the most difficult move. The dance is closely timed in some places. The music gives the record its rating although the lead instrument has difficulty in some places. Rating: ☆☆☆

DETROIT CITY — Prairie 1054

Key: E Tempo: 128 Range: HC Sharp

Caller: Johnnie Scott

LE

Synopsis: (Break) Circle left — left allemande —

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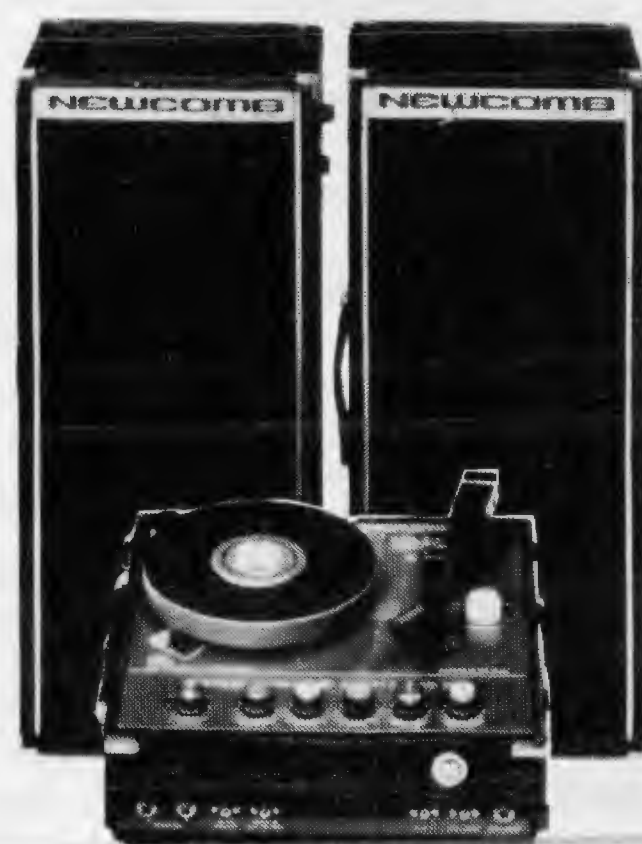
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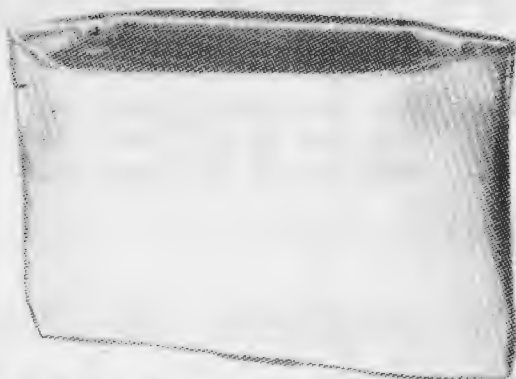
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turn thru — left allemande — weave ring — do
sa do — promenade (Figure) Heads prome-
nade halfway — lead to right — circle to a line
— curlique — release the column — double
pass thru — track II — swing thru — turn thru
— swing corner — promenade.

Comment: A very appropriate title for the recent
National Convention. This dance offers a re-
lease the column in the choreography. Music
is average but very acceptable. Rating: ☆☆☆

BLOW UP THE T.V. — Jo Pat 210

Key: F Tempo: 128 Range: HB Flat

Caller: Joe Porritt

LC

Synopsis: (Opener & End) Circle left — left al-
lemande — weave ring — do sa do partner —
sides face grand square (Break) Circle left —
left allemande — turn partner by right — left
allemande — weave ring — swing — prome-
nade (Figure) Sides square thru four hands —
corner do sa do — swing thru — boys run right
— bend that line — right and left thru — cur-
lique — release the column — center four
pass thru — swing — promenade.

Comment: A real entertaining record to hear
while dancing. The release the column was
the most difficult figure. The instrumentation
was very good. The original lyrics are used
and there may be some concern over the reli-
gious connotation. Some words have to be
inserted quickly for timing purposes.

Rating: ☆☆☆

LET THE GOOD TIMES ROLL — Rhythm 162

Key: A Flat Tempo: 128 Range: HE Flat

Caller: Jerry Story

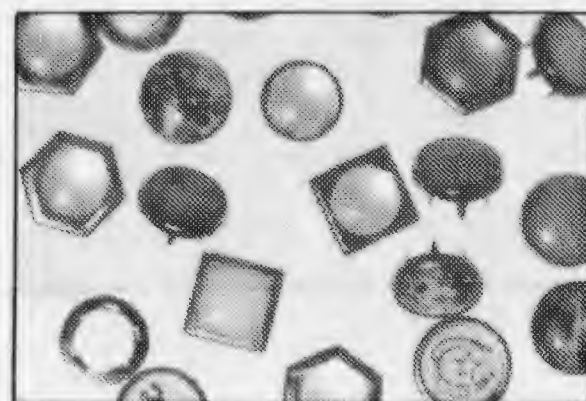
LE Flat

Synopsis: (Opener) Circle left — walk around
corner — see saw own — left allemande —
weave ring — do sa do — promenade (Break
& End) Sides face grand square — four ladies
promenade one time around — swing at home
— allemande left — promenade (Figure)
Head couples promenade halfway — down

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middle square thru four — right and left thru — rollaway — box the gnat — square thru three quarters — trade by — swing corner — promenade.

Comment: Jerry puts his heart into this release which uses simplified Basic and Mainstream dance movements. Dancers had some difficulty in hearing on the floor at times due to music slightly overriding the voice. Callers should have no problem. Rating: ☆☆☆☆

FLIP HOEDOWNS

MOUNTAIN DEW — Chaparral 108

Key: F **Tempo: 128**

Caller: Beryl Main

Comment: One of the better hoedowns to come out this month. Good instrumental and the calling by Beryl is most satisfying. Couple the two together and you have a good record for dancers as well as callers. Rating: ☆☆☆☆

OREGON MIST — Chinook 506

Key: G **Tempo: 128**

Caller: Daryl Clendenin

Comment: The recording on the instrumental of this record was rather heavy in places for this reviewer's ears as it was not clear. However the calling was clear and very well understood. Some callers may want to take a listen. Rating: ☆☆☆

HOEDOWNS

PRISSY — Blue Star 2163

Key: F **Tempo: 132**

Music: Fiddle, Guitar, Bass, Drums

BANDANA — Flip side to Prissy

Key: F **Tempo: 128**

Music: Fiddle, Bass, Guitar, Drums

Comment: The only difference this reviewer could detect in the two sides are the key and tempo. The melody line and instrumentation seem identical and the key difference is so slight it may not be noticed. Rating: ☆☆☆



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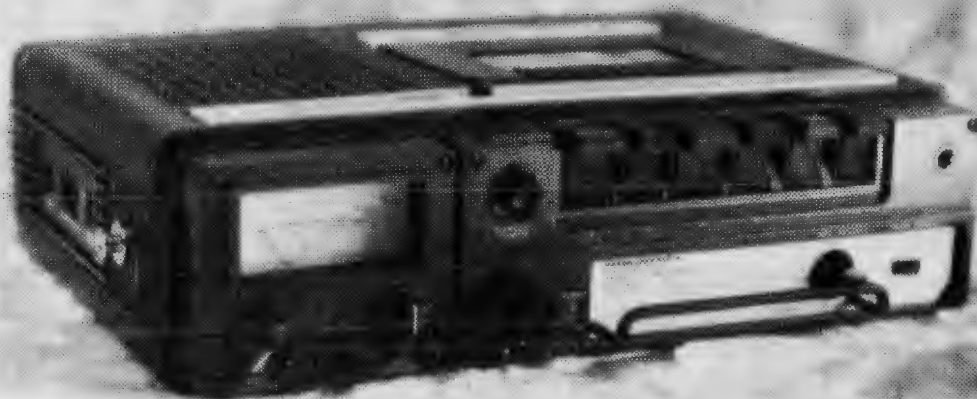
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SHINE — Jo Pat 503**: E****Music: The Patters****Tempo: 128****MOONSHINE — Flip side to Sunshine****Key: A Minor****Tempo: 128****Music: The Patters**

Comment: This release has a lot going for it. Between the two hoedown instrumentals the reviewer likes the Sunshine side the best. Moonshine seems quite far reaching for the average caller, in arrangement and melody line. Sunshine is exciting.

Rating: ☆☆☆☆

LACY — Blue Star 2162**Key: G Flat****Tempo: 132****Music:** Banjo, Steel Guitar, Bass, Drums**PEARL — Flip side to Lacy****Key: A Flat****Tempo: 128****Music:** Banjo, Steel Guitar, Bass, Drums

Comment: Both hoedowns have a good traditional feeling. The beat is good and there is enough melody. Most callers can always use new hoedowns. Lacy may be a little more difficult to follow than Pearl but there is a choice.

Rating: ☆☆☆

IN MEMORIAM

Dorothea Beckett, Auckland, New Zealand, passed away March 31st. Dorothea was co-leader of two round dance clubs in the area and promoted leadership and friendship. Our condolences to Vic and the children.

YELLOWROCK GOES NATIONAL

Yellowrock, Inc. is the name of an organization which hosts the Annual Muscular Dystrophy Square and Round Dance in Houston, Texas. Started in 1976 by 14 dancers, the event has grown each year and now has non-profit status by the Internal Revenue Service. 100% of the contributions are presented to Jerry Lewis' "kids." Any expenses incurred at this dance are paid for by businesses and other contributors. In the past six years, over \$35,000 has been raised for patient services and medical research. Callers, who donate their services, are Bob Baier, Pat Barbour and Wade Driver. Rick Goff is emcee. This year the dance will take place August 21-22 at the Albert Thomas Convention Center in Houston. A full program of dancing, workshops and exhibitions is planned. For information call Yellowrock, (713) 479-8465.

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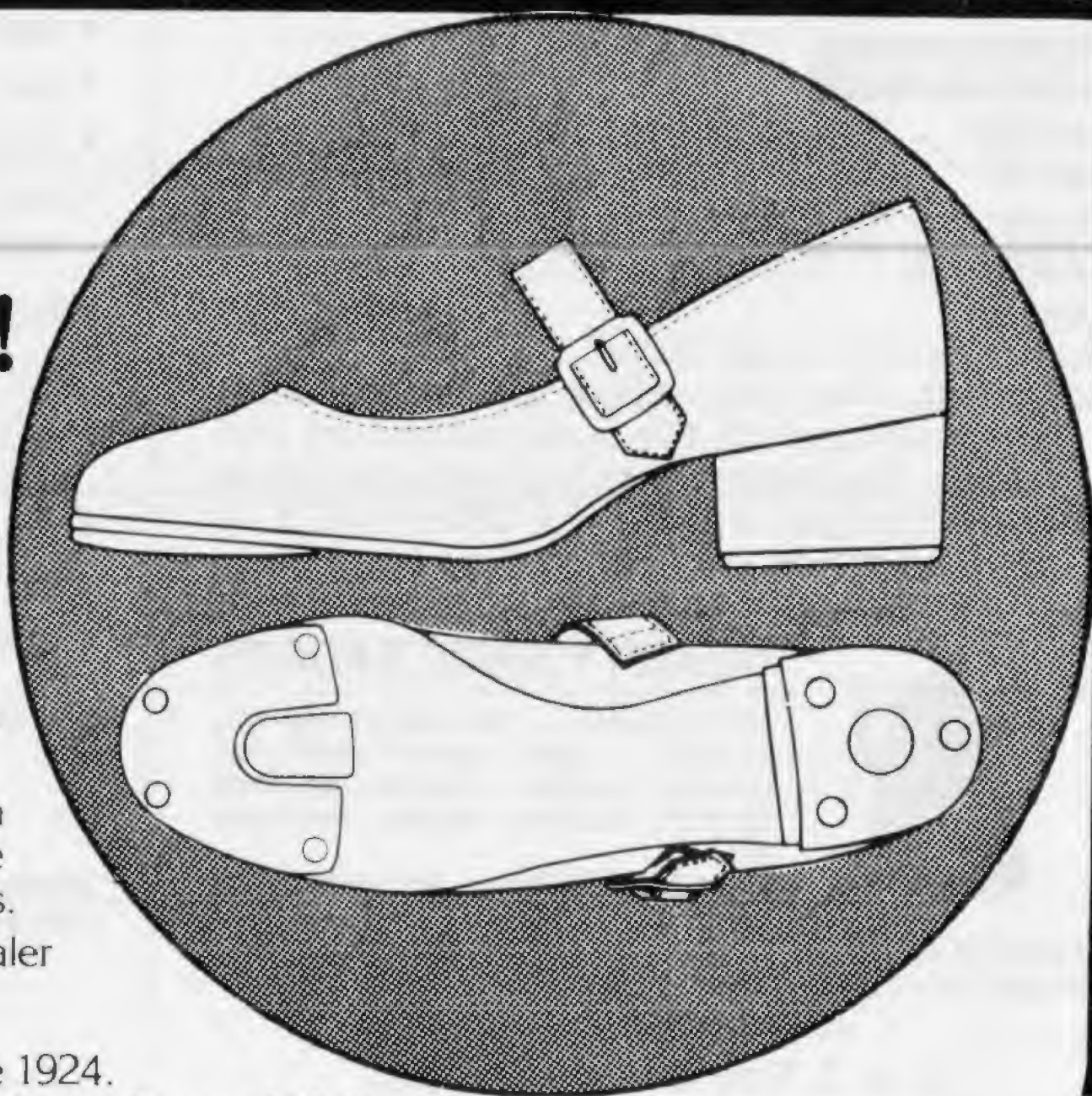
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July 2-4 — 27th European Summer Jamboree, Ladenburg, Germany

July 2-4 — Calgary Stampede S/D Roundup — 5319 Valiant Drive N.W., Calgary, Alta., Canada T3A 0Y9 (403) 288-6497

July 2-4 — Mid-South Round A Rama, Snead State Junior College, Boaz, AL — 9012 Berclair Rd., Huntsville, AL 35802

July 5-10 — 10th Annual Week of S/D in Adirondacks, Aviation Mall, Glens Falls, NY — c/o Jenkins, Mockingbird Hill-in-Minerva, Olmstedville, NY 12857

July 9-10 — Seaside Squares Festival, Pensacola, FL — 8044 Beaver Cir., Pensacola 32504

July 9-11 — 16th Annual Calgary S/D Roundup, Calgary, Alberta, Canada — 5319 Valiant Dr., Calgary T3A 0Y9

July 9-11 — 3rd Annual Nutriosa Weekend, Phoenix, AZ — (602) 971-5187

July 9-11 — 14th Annual Leadership Seminar,



James
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- BA-401 **Flowers On The Wall** by B. Keefe
- BA-302 **Sugar Time** by Don Jochum
- BA-1001 **Old New York** by Barbara Blackford
(Cued round dance)
- BA-202 **Forest Lawn** by Gil T. Crosby
- BA-103 **Sioux City Sue** by James C. Maxey

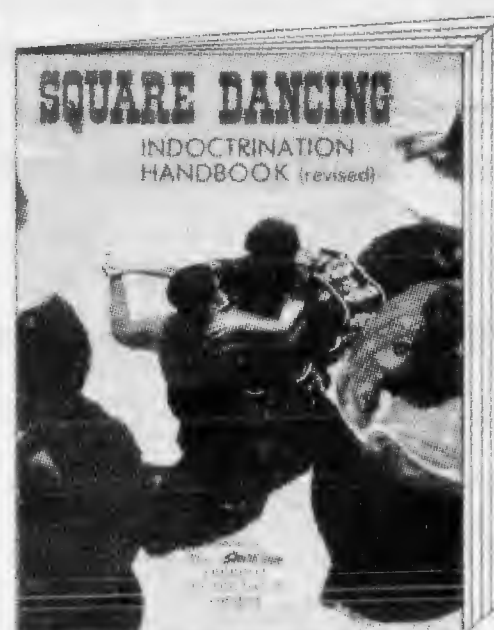
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4 Square	
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6 Single File	
7 Wrong Way	
8 Around the Circle/Line	
9 Grand Right and Left/Heave	
10 Pass Thru	
11 Turn Back	
12 Split the Couple/Thing (Around 1, 3)	
13 Couple Square/Double	
14 Country Line	
15 Chorus Line	
16 Four Ladies	
17 3/4 Chorus	
18 Do Pass	
19 Right and Left Thru	
20 Star - Right Hand/Left Hand	
21 Star Promenade	
22 Inside Out/Outside In	
23 Couple Lead Right/Left	
24 Circle to a Line	
25 Bend the Line	
26 40 Around Left Hand Lady	
27 Star Line Thru	
28 Grand Square	
29 Star the Line/Double the Line	
30 Square Thru (1/2, 3/4, 1/2)	
31 Light	
32 Mount Star "Same Sex"	
33 Call Home Thru	
34 Star Thru	
35 Cross Trail	
36 Couple Wheel Around	
37 Single File Turnback	
38 Around the Wrong Way Thru	
39 Show the Star (1/2, 3/4, Full)	
40 Slip the Clutch	
41 Half Square	
42 Half Square	
43 Ladies in, Men Square	
44 Around Circle/Line	
45 Star Thru	
46 Couple Backtrack	
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July 15-17 — 13th Annual Thunder Bay S/D Festival, Thunder Bay, Ontario, Canada — 217 No. Marks St., Thunder Bay P76 4E9

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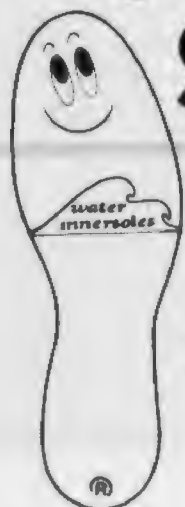
July 15-17 — Oregon Summer Festival, Grants Pass, OR

July 16-17 — Skagit Squares Summer Outdoor Dance, Sherman Anderson Ball Park, Mt. Vernon, WA — 408 Central Ave., Sedro Woolley, WA 98284 (206) 855-1414

July 16-18 — White Mountain 33rd Annual S/D Festival, Taylor, AZ — c/o Holfeltz, PO Box 455, Taylor 85939 (602) 536-4304

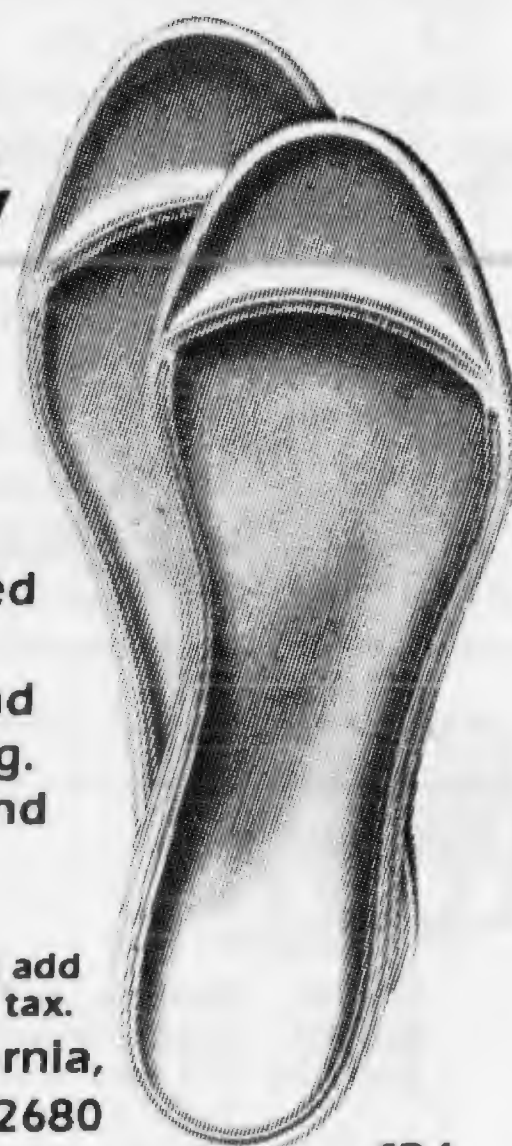
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July 24 — Rodeo Square Dance, Iron River City Hall, Iron River, MI — (906) 265-5636

July 24-25 — 4th Annual Water Follies Special S/D Weekend, Prairie Shufflers' Shanty, Kennewick, WA — (509) 582-5342

July 24-25 — Owensboro S/D Festival — Sportscenter, Owensboro, KY 42301

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July 30-31 — 29th Annual Black Hills S/D Festival, Rushmore Plaza Civic Center, Rapid City, SD — 314 St. Charles St., Rapid City 57701

July 30-31 — 12th Huntington S/R/D Festival, Student Hall, Marshall University, Huntington, WV — 646 Adams Ave., Huntington (304) 523-4522

July 31 — SOO-Z-Q's Council Dance, Loretto School, Sault Ste. Marie, MI — 501 E. 4th St., Sault Ste. Marie 49783 (906) 632-3547



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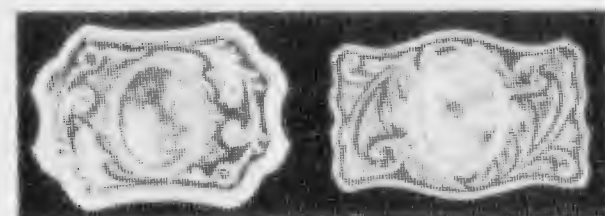
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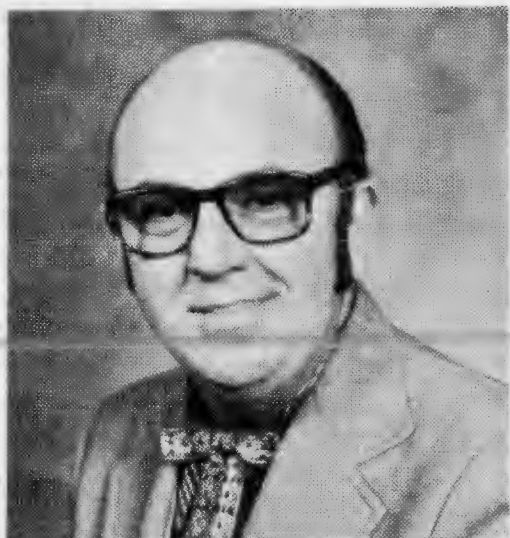
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tival, York University, Toronto, Ontario,
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More dates on page 92



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July 23, 24 — Jekyll Fun Fest, Jekyll Island, Georgia

August 13, 14 — Festival '82, Glassboro, New Jersey

September 24, 25 — Jamestown Square Dance Camporee, Jamestown, Virginia

October 23 — Bluff City Promenaders Festival, Natchez, Mississippi

November 6 — Barren River Autumn Jamboree, Bowling Green, Kentucky

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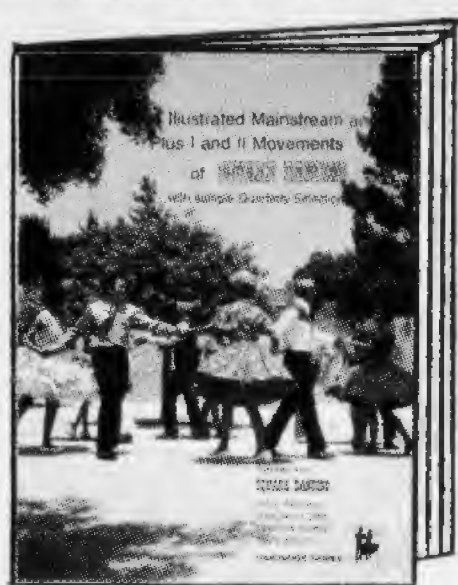
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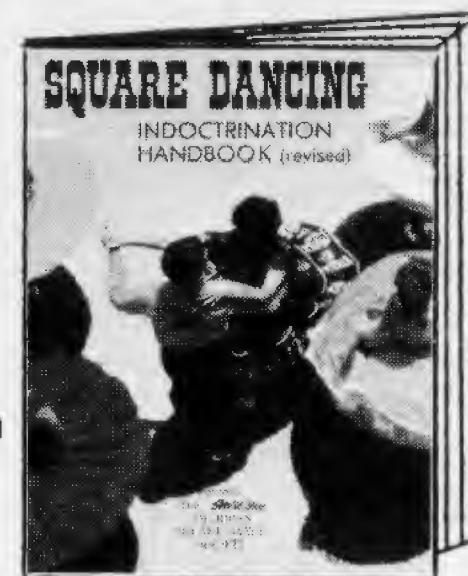
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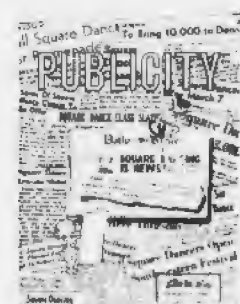
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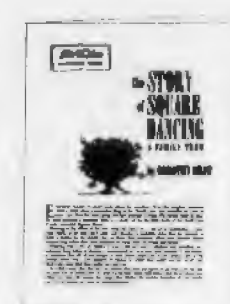
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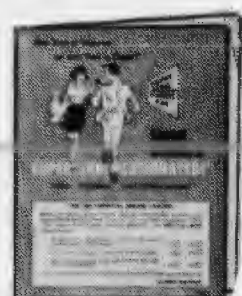


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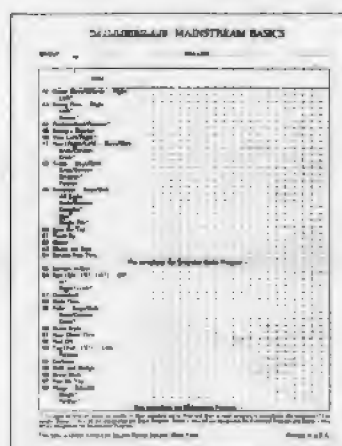
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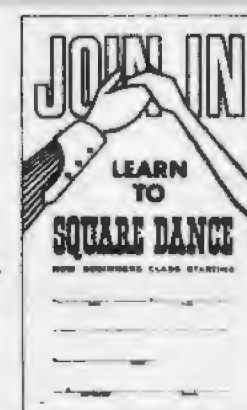
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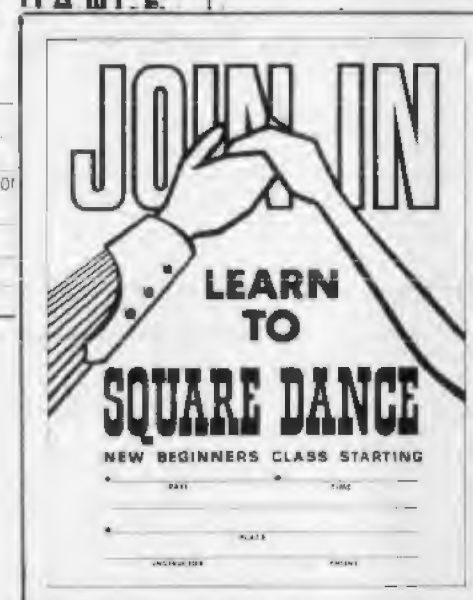


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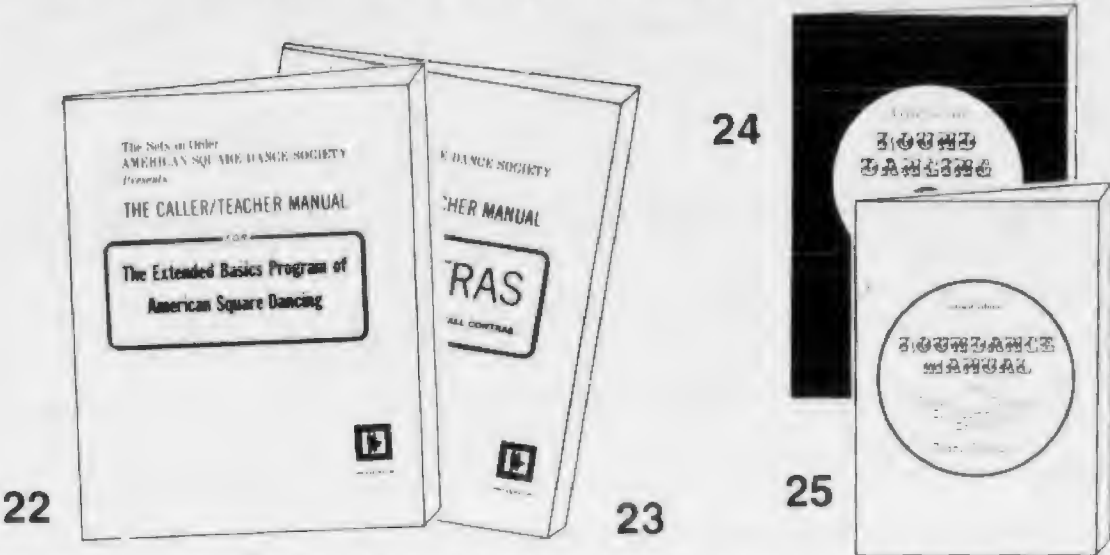
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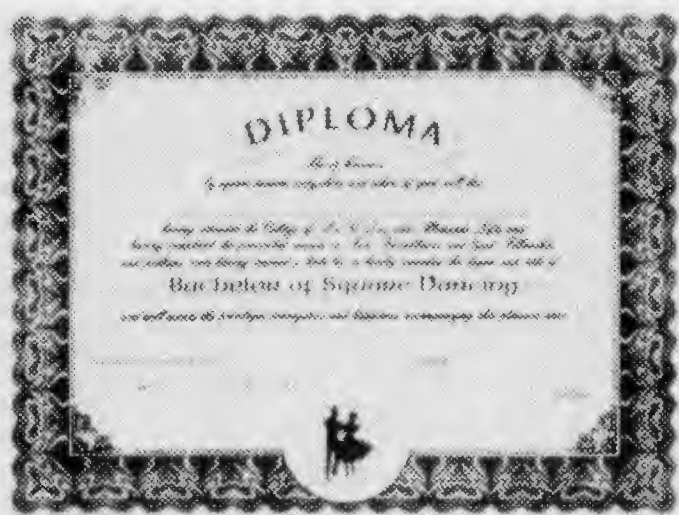


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Aug. 6-8 — Holiday Hoedown, Campbell, NY — 3816 W. Walworth Rd., Macedon, NY 14502 (315) 986-2860

Aug. 7 — Annual Muscular Dystrophy Benefit Dance, Village Square, Downingtown, PA — (215) 269-2821

Aug. 8-12 — Jackport Festival '82, Marina Hotel, Las Vegas, NV — 924 Niblick Dr.,

Las Vegas 89108

Aug. 12-14 — American Advanced & Challenge Convention, Toledo, OH — Box 369, Marysville, OH 43040

Aug. 13-14 — 3rd Waccamaw Jamboree, Myrtle Beach, SC — 350 Crooked Pine Dr., Surfside, SC 29577

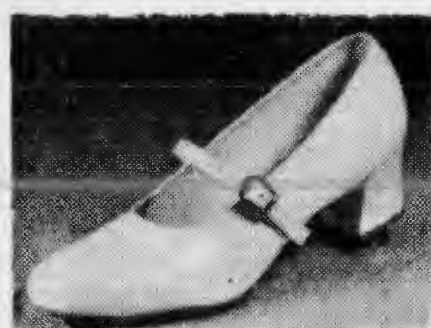
Aug. 13-14 — Festival 82, Glassboro, NJ — 128 W. McNeal St., Millville, NJ 08332

Aug. 13-15 — 23rd Wisconsin S/R/D Convention, UW Stout, Menomonie, WI — PO Box 640, Menomonie, 54751

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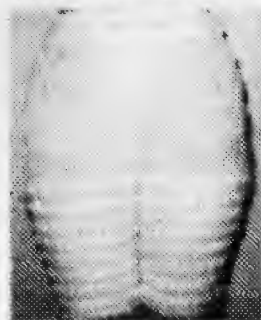


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Aug. 14 — 9th Annual Red Carpet Square Dance, City Auditorium, Vicksburg, MS — (601) 638-1195

Aug. 14 — Augustfest Square Dance, La Salle High School, St. Ignace, MI — 480 Portage Rd., St. Ignace 643-7962

Aug. 19-21 — Kamper Dancer Festival, Ottumwa Coliseum, Ottumwa, IA — PO Box 16, Ottumwa 52501

Aug. 20-21 — 7th Annual Montreal Area S/R/D Convention, Queen Elizabeth Hotel, Montreal, Quebec — PO Box 906, Pointe Claire-Dorval, Quebec H9R 4Z6

Aug. 20-22 — Lakeside Campout, Lawrence Lake, WA — 11832 Dan Cook Rd., Yelm, WA 98597

Aug. 20-22 — Western Square Dance and Campout, Lazy R Campground, Granville, OH — 2340 Dry Creek Rd., N.E., Granville 43023

Aug. 21 — Firehouse Annual Luau, Pensacola, FL

Aug. 21 — Annual Corn Roast Dance, Knowlton, Quebec — (514) 243-5480

Aug. 21-22 — 6th Annual Little Rock Jamboree, Mentone, AL

Aug. 21-22 7th Annual S/R/D for Muscular Dystrophy, Albert Thomas Conv. Center, Houston, TX — (713) 479-8402

Aug. 22 — 1st Annual B'N'B California Luau, Wagon Wheel Hall, Torrance, CA — 13713 Vermont Ave., Sp. 33, Gardena, CA 90247


Aug. 27 — Cienega Valley Squares Annual Luau, San Dimas Recreation Center, San Dimas, CA — (714) 797-7874

Aug. 27-28 — 9th Tennessee State Convention, Cook Convention Center, Memphis, TN

Aug. 27-28 — Castle Capers S/R/D Weekend, Drawbridge Inn, Ft. Mitchell, KY — 9408 Cornflower, Louisville, KY 40272 (502) 937-9964

Aug. 27-28 — ASARDA 6th State Convention, Civic Center, Birmingham, AL

Aug. 27-28 — 14th Annual Peach Festival, Ramada Inn, Grand Junction, CO — c/o McBride, Box 1171, Grand Junction 81502 (303) 434-3543

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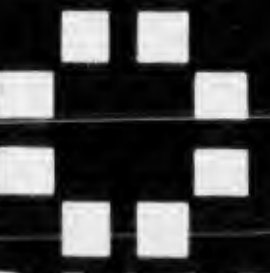
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Aug. 27-29 — Monterey Festival, Monterey, CA

Aug. 27-29 — 26th Annual Summer S/D Festival and Salmon Barbeque, Western Dance Center, Sullivan Park, Spokane, WA

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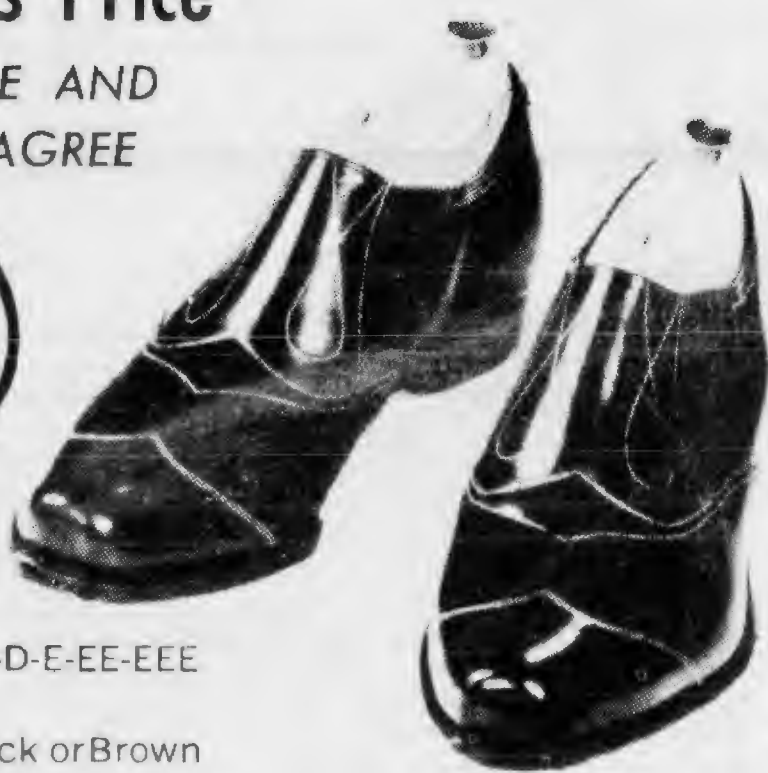


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